THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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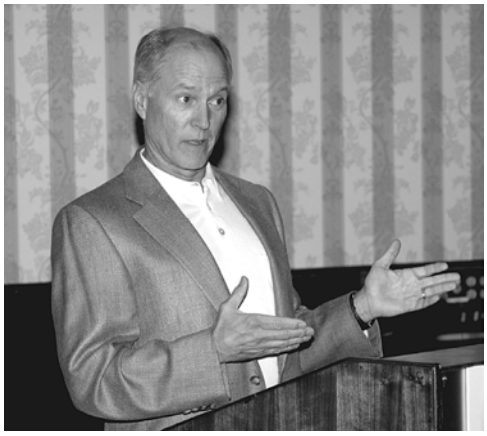
The 2004 Large Format Cinema Association Conference, April 28–30

More than 375 conferees attended the 2004 conference of the **Large Format Cinema Association** in Los Angeles, April 28–30. The meeting featured screenings of seven new LF films (two of which were industry premieres), panel discussions and presentations, a "tabletop" trade show, and a keynote address by producer **Frank Marshall**, who made controversial remarks about repurposing Hollywood films for the giant screen. Also included was a tribute to LF filmmaker **Stephen Low** and an awards dinner.

The conference was followed by a one-day symposium on digital technologies. That meeting, along with the conference's technical sessions, will be covered in detail in the next issue of *LF Examiner*.

The conference functions were held at the Hilton Hotel in Universal City, a short walk from the **Loews IMAX® Theatre** at Universal CityWalk, the site of all LF screenings. This eliminated the bus rides and commuting of previous conferences, allowing more activities to be crammed into the three-day meeting. The schedule was ambitious, with at least 12–14 hours of scheduled events each day. However, the meeting ran smoothly with virtually no technical or scheduling flubs.

The conference's theme was "The Business of Large Format," and organizers made a concerted effort to attract theater representatives to a meeting that has typically focused largely on production issues. Panel discussions on LF cinematography were joined by sessions on film festivals, theater programming, and local marketing.



Frank Marshall gave the LFCA keynote speech.

Marshall keynote

Frank Marshall has produced some of the most popular and profitable films in movie history, including the *Indiana Jones* series; *E.T., The Extra-Terrestrial*; and *Seabiscuit*. He has also ventured into the giant-screen world with ***Olympic Glory*** in 1999 and last year's ***Young Black Stallion***. He began his talk by recalling his earliest exposure to the LF world: at a high-school reunion in 1974 he ran into classmate **Greg MacGillivray**, who told him about working on ***To Fly!*** Marshall said he was extremely impressed with the film when he saw it two years later.

More than twenty years later he went back to MacGillivray, who had just released ***Everest***, to get advice on making *Olympic Glory*. Marshall described the challenges of shooting live sporting events in remote and snowy locations, and putting the story together in post production. He also expressed his frustration at the unusual (by Hollywood standards) distribution model of LF films at the time — staggered rollouts, nearly no marketing budgets — and the relatively little business *Olympic Glory* did, despite good reviews.

The success of ***Fantasia/2000*** led Marshall to re-examine the possibilities for LF films, and he approached **Walt Disney Studios** head **Dick Cook** about making *Young Black Stallion* specifically for giant-screen theaters. Cook approved the project, and Marshall is now working with ***Shackleton's Antarctic Adventure*** director **George Butler** on an LF documentary about Mars.

Marshall said he believes that making good films specifically for the medium will lead to success and to more theaters. But, he added, "blowing up mainstream films" is not the way to "create product that really moves the audience," and such films "confuse the audience." "For example, I have had several very upset friends who thought that they were actually going to see *The Matrix* that was actually shot 'in IMAX,' not just blown up."

Marshall went on to say that his friends **Ron Howard**, director of ***Apollo 13***, and **George Lucas**, director of ***Star Wars: Epi-***

*(See **LFCA** on page 6)*

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Premiering This Month

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The Insiders

This month's focus:
Production

Funding LF films

by Bayley Silleck

In the last week, two events have forcefully reminded me of the changed environment for financing LF films.

On May 17, here in New York, we held a memorial evening for LF pioneer **Francis Thompson**, who died in December at the age of 95 (see page ???). Among the outpouring of memories and reminiscences, I was struck again by the fact that all but one of his many films (the classic *N.Y., N.Y.*) were commissioned. In other words, they were funded by corporations or government agencies that had already decided to produce a film and then actively sought the best filmmaker for the project.

This isn't to say that filmmakers simply waited for corporate minions to beat a path to their studio doors. **Byron McKinney**, executive producer of ***To Fly!***, now 86, entertainingly recalled the genesis of that seminal project. **Conoco** wanted Francis to produce a corporate image film. **Mike Collins**, director of the new **National Air and Space Museum**, having been convinced by Francis and others that a new Canadian film system called IMAX was the best choice for the Langley Theater, naturally wanted a film on flight. So Francis suggested to his friend **Rudd Lawrence**, head of PR for Conoco, that an IMAX film on the wonders of flight playing daily at the **Smithsonian Institution** would do a lot more for Conoco's image than a 35mm essay on oil rigs and refineries. In the end, as we all know, everybody was a winner on that project, thanks in large part to the beautiful work of **Jim Freeman** and **Greg McGillivray**. And it cost a grand total of $750,000!

The second event was the death, on May 22, of **Sam Johnson**, chairman of **SC Johnson**. As **Peter Crane** has related (*see LF Examiner, May 2003*), Sam's father, **H.F. Johnson**, having decided that his family-owned company would build a corporate pavilion and theater at the 1964-65 New York World's Fair, sent Peter off to find the best filmmakers for the job. Peter happened to meet with Francis and his creative partner **Sasha Hammid** at their modest studio on Second Avenue and, as he's said, it turned out to be a most fortunate encounter. The joyful triple-screen film ***To Be Alive!*** was one of the Fair's biggest hits and won an Academy Award.

Thereafter, Sam followed his father's lead by sponsoring three LF films produced by **Francis Thompson Inc.**, none of which, as H.F. had imperiously but wisely decreed about *To Be Alive*, would have a single shot of a Johnson product anywhere in them.

Imagine that scenario from today's perspective: a corporation with dedicated production funds actively searching out a filmmaker who is then forbidden to make any reference to the company's product line! Those days may not have been a cinematic Garden of Eden but from today's viewpoint they look a bit like it.

At the same time, in a scenario well known by now to the LF industry, **Graeme Ferguson**, **Roman Kroitor**, **Colin Low** and other pioneer filmmakers were making a series of commissioned LF films, many of them also for World's Fairs, such as ***Man Belongs to the Earth***. Again, in most cases, corporations or government agencies, wanting to build pavilions in which to burnish their images, were already convinced of the need for an audience-pulling film and had allocated funds (usually the public relations budgets) for them. The World's Fair gravy train for LF filmmakers chugged along from the 1960s until the early 1990s, but now, like the steam locomotive, it is an obsolete historic artifact.

Today LF film budgets are at least five or six times higher and, although we have many more theaters to lease to, the economics of LF production are very different. **Mark Katz**, president of **nWave Pictures Distribution** and GSTA board member, offers some sobering numbers. "At the GSTA board meeting in February 2004, we looked at five of the most successful films of the past two years. In their first 18 months of release, they averaged 88 leases each. Yet the return was only about half of the median production budget. What this tells you is that even the best movies don't have that good a chance of recouping their cost without underwriting. Put another way, unless you can make a highly successful film for $2–3 million, tops, you have to have substantial non-equity funding. I'm still optimistic about the LF medium, but the business model has to change."

Most LF filmmakers would agree that it's almost impossible to do a quality film today, especially in full 15/70 with digital effects and substantial travel, for much less than $5 million, about double the average lease income for a successful film.

So where does that non-equity funding come from? It doesn't come from the Museum Film Network, which requires that its coveted $1 million per project be returned in full within 24 months. And it doesn't come from the 3-D Theater Network, which has reviewed many proposed projects, but has yet to support any of them. Apart from national and provincial tax credit programs in Canada and other countries, the vast majority of this ever-more-critical funding comes from just two current sources in the U.S.: the **National Science Foundation** and corporations (often through their corporate foundations).

I don't need to remind anyone of the impact that NSF grants have had on science-based LF production since **Hyman Field** joined the agency in 1990. That $40 million infusion has made possible the production of films from ***Tropical Rainforest***, ***Cosmic Voyage***, ***Everest***, and ***Dolphins***, to the current hits ***Coral Reef Adventure*** and ***Forces of Nature***. We can only hope (pray?) that Congress keeps funding science education at current levels or higher and that NSF staff and reviewers continue to value LF as an effective informal science medium.

*(see **INSIDERS** on page 13)*

In Memoriam: Samuel C. Johnson

Samuel C. Johnson, chairman emeritus of **SC Johnson**, philanthropist, conservationist, and supporter of numerous LF projects, died of stomach cancer at his home in Racine, WI, on May 22. He was 76.

Born into the fourth generation of the family that founded and ran Johnson Wax (as it was previously known), Johnson became its chairman in 1966 and transformed it from a $171 million company to a $6 billion conglomerate with four divisions and 28,000 employees by his retirement in 2000.

Johnson was involved in many LF projects, starting with his sponsorship of **Francis Thompson**'s Oscar-winning three-screen film ***To Be Alive!***, at the 1964–65 World's Fair in New York. His association with Thompson, who died last December, continued through three 15/70 films, ***American Years*** in 1976, ***Living Planet*** in 1979, and ***On The Wing*** in 1986. The first was made for the **Living History Center** in Philadelphia for the U.S. Bicentennial celebration; the other two were made for the **Smithsonian Institutions**'s **National Air and Space Museum**.

Johnson was a member of the Smithsonian's Board of Regents from 1983 to 1995, and donated $1 million to the **National Museum of Natural History** for its IMAX theater, which bears his name.

Johnson and the companies his family founded have long been known for their progressive attitudes toward employees, the community, and the environment. In the early twentieth century, the company was one of the first to institute 40-hour work weeks, profit sharing, and pension plans. In the 1950s, Sam Johnson founded a bank to help black businessmen in Racine get loans that other banks were denying them. In the 1960s, on learning of the environmental damage being done by chlorofluorocarbons, Johnson had his company stop using them in its aerosol products three years before the U.S. government banned them.

Johnson is survived by Imogene, his wife of 50 years, their four children, Curt, Helen, Fisk, and Winnie, 15 grandchildren, his sister, Karen Boyd, and many nieces and nephews.

Courtesy Dennis Earl Moore Productions

Comedienne Phylis Diller presented the Oscar to Samuel C. Johnson (center) and Francis Thompson for To Be Alive *in 1966.*

Dennis Earl Moore, director of *Living Planet*, wrote: "Sam Johnson was a generous man, both in spirit and patronage. His love of the environment and belief in people led directly to his 100% sponsorship of *Living Planet*. He wanted to share the beauty of a world he was privileged to experience as a fisherman, scuba diver, nature photographer, avid aircraft pilot, and conservationist. Like his father before him, he was an inspired benefactor whose spirit and trust allowed Francis Thompson and myself the freedom to discover our *Living Planet*."

Bayley Silleck, director of *On The Wing*, recalls: "Sam's attitude, expressed through his corporate PR head **Dick Spinks**, was one of consistent, positive support. As a private pilot, Johnson especially enjoyed the film's aerial sequences and our recreation of the Wright Brothers' glider flights at Kitty Hawk. Well into the shooting schedule, we learned from NASM director **Walt Boyne** that the visionary engineer **Paul MacCready** was proposing to create a full-scale flying pterodactyl model based on fossils found in Texas. Sam Johnson immediately grasped the groundbreaking importance of this project, as well as its potential value to the film, and provided additional funding to build and film it. He wasn't afraid of taking what was an obvious risk (the pterodactyl crashed many times before flying successfully for the IMAX camera in Death Valley), which is what made him a great businessman as well as an ideal film sponsor."

Peter Crane: My first association with Sam Johnson dates back to the spring of 1947. I was finishing my first year at S.C. Johnson as what was called a "new product investigator," and Sam was finishing his freshman year at Cornell. I was informed that for three months, the son of the chairman **(H.F. Johnson)** would accompany me on all of my trips to test markets where the company was evaluating new products.

My reactions to the prospects of having

*(See **JOHNSON** on page 12)*

THE BIZ

FILM STOCK

Imax Q1 results, stock fall, rise

On May 6, **Imax Corporation** announced that in the first quarter ending March 31, 2004, the company saw a loss of US$896,000 (–$0.02 per share) on revenues of $24.9 million, down from a profit of $2.4 million ($0.07 per share) on revenues of $33.6 million in the same period of 2003. Before the effect of a $200,000 profit from discontinued operations, the 2004 Q1 loss was $1.1 million (–$0.03 per share).

The company recognized revenues from two theater systems in the first three months of 2004, compared to eight systems in the same period last year. It signed contracts for six new systems in the quarter, including four MPX™ systems, with a total value of $9.8 million.

The company reaffirmed its predictions for the full year: earnings between $0.25 and $0.35 per share on revenues of $130 million to $140 million.

The company's stock, which opened at $4.92 on the day of the report, fell 10% to $4.40 by the end of the day, and hit a 52-week low of $4.04 two trading days later. New York analysts Piper Jafray downgraded the stock from "outperform" to "market perform."

On May 13, the company reported that eleven officers and directors had purchased some 250,000 shares of common stock with an aggregate value of $1 million. Roughly 225,000 of the shares were acquired by co-CEOs **Richard Gelfond** and **Bradley Wechsler** and director **Marc Utay**. The price closed that day at $5.18, up 19% from the previous day's close of $4.35, and climbed as high as $5.82 in the following week.

At press time at the end of May, Imax shares were hovering around $5.50.

Monterey IMAX may proceed

A lawsuit that has stymied progress on a proposed IMAX theater in Monterey, CA, has been settled, clearing the way for the project to move ahead.

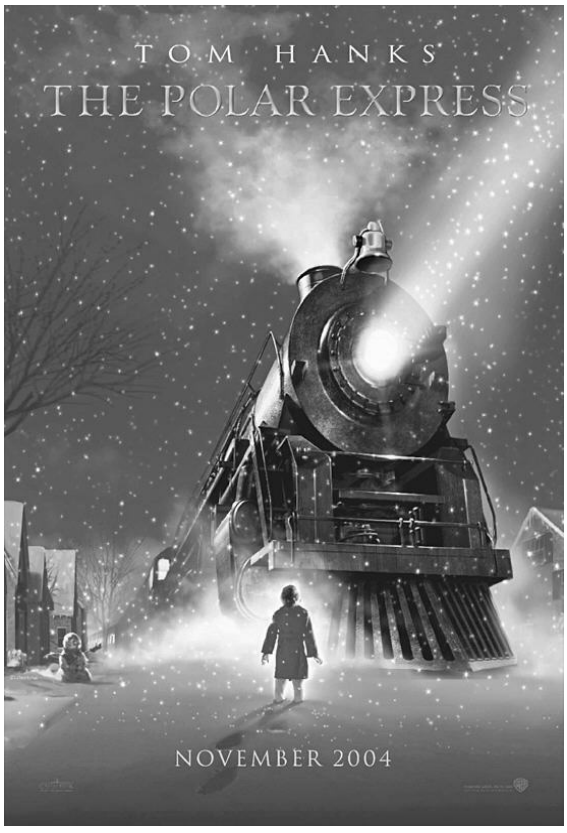
DEALS

As reported here in May 2002 and February 2003, **James** and **Cindy McGillen** proposed the theater to Monterey developers **William Hooper** and **Ellis Alden** in handshake deal in April 1999, but later learned that the pair intended to scrap the theater in favor of upscale condos. Each side filed lawsuits claiming it had the right to develop the theater.

According to a report in the *Monterey Herald*, as part of the settlement, the McGillens now have the right to develop the property on the resort town's famous Cannery Row. The expected cost of the 500-seat theater is US$8 million, part of which they hope raise by selling the naming rights. No projected dates were given for the start or completion of construction.

Polar Express in 3D in November

In May **Imax Corporation** announced, simultaneously with its first quarter results, that **Warner Bros.**' animated feature ***The Polar Express***, starring the voice of **Tom Hanks**, will be released in a 3D version to IMAX theaters on Nov. 19, simultaneously with its 35mm (2D) release. Based on **Chris Van Allsburg**'s popular children's book, the film is being directed by **Robert Zemeckis** (*Who Framed Roger Rabbit*). Hanks is executive producer.



Warner Bros.

The project, which has been unofficially acknowledged for several months (*see LF Films of 2004, LF Examiner, January 2004*), will be the first Hollywood film to be converted to 3D. This is relatively simple with computer-animated images. Since it is originating in the computer, it will not be converted with Imax's DMR process, which digitally converts 35mm live-action films to 15/70.

FotoKem offers 70mm services

FotoKem, a Burbank, CA-based processing lab and post house, has added a complete range of 65/70mm lab services, including 65mm negative and 70mm positive processing and printing. The lab is currently producing prints of ***Forces of Nature*** for **Destination Cinema**.

Andrew Oran, formerly with **Lynbrook Productions** in Paris, has joined the staff of FotoKem as director of special-format sales, and will coordinate LF projects through the entire process.

Established in 1963, FotoKem offers a wide array of specialty processing services for 16mm, 35mm, and 65mm film, as well as "the most advanced telecine, audio, DVD pre-mastering, and tape-to-film transfers available," according to a press release. The company has recently expanded its Burbank facility to provide 2K/4K digital intermediate suites, linear and non-linear HD edit bays, and five new screening rooms.

Cape Town IMAX closes

The **Cape Town IMAX Cinema** in South Africa closed its doors on April 29, and the country's remaining two IMAX theaters may follow suit. According to press reports, **Johnnic**

THE BIZ

DEALS

Communications, owner of the theaters, has performed a strategic review of the IMAX theater business and is considering "a possible exit strategy." Although the theater's Web site says the Cape Town theater is closed permanently, Johannesburg's *Business Day* reported that the **BMW Pavilion**, the theater's landlord, is in talks with other possible operators.

Johnnic operates the IMAX theaters in Durban and Menlyn, a suburb of Pretoria. Two other IMAX theaters have been built in South Africa by the predecessor of the current ownership: one in Boksburg, on the outskirts of Johannesburg, which operated for less than a year in 2000; and one in the Hyde Park section of Jo'burg, which ran from March 2001 to March 2003.

Leanne Jefferies, who managed the Cape Town theater until late last year, painted a grim picture of the South African LF scene at the 2002 **Giant Screen Theater Association** conference in Toronto. Cape Town did well for its first six years, while it was the only IMAX theater in the country, she said, but when the parent company opened the others, Cape Town suffered. The situation has not improved as the Rand weakened and gambling was legalized, diverting disposable income from the theater.

Moxie to make sailing film

Moxie Pictures, a New York- and Los Angeles-based production company, has announced that it is planning to make ***Beyond***, an LF film about sailboat racing that will focus on the Volvo Ocean Race, a nine-month, around-the-world race. Moxie principals **Dan Levinson** and **Robert Fernandez** will be the film's executive producers, with **Markham Cronin** as writer and **J.P. Beeghly** as producer and cinematographer. No director has been named. **Warner Bros.** may be a production partner.

The Volvo Ocean Race was last run in 2001–2002, and the next one will start in November 2005 and conclude in June 2005. It will consist of nine legs, starting in southern Europe, circling the globe eastward, and ending in the Baltic Sea.

PERSONNEL

Decatur leaves Denver museum

In March, **Raylene Decatur** left the **Denver Museum of Nature and Science** after serving as its president and CEO for nearly nine years. She plans to spend more time with her two young daughters.

While at the museum, Decatur oversaw a number of major projects, including renovations of several exhibits, and the raising of some $33 million.

Decatur came to the museum in 1995 after holding management positions at the **Maryland Science Center** in Baltimore, the Academy of Natural Sciences in Philadelphia, and the **Smithsonian**'s Renwick Gallery in Washington, DC. She holds a B.A. from the University of Virginia and an M.A. from George Washington University.

Board member **Tom Swanson** is acting CEO while a permanent replacement is being sought.

Karon leaves MOST top post

The board of directors of the **Milton J. Rubenstein Museum of Science and Technology** (MOST) in Syracuse, NY, is replacing executive director and president **Steve Karon**, although retaining him as a "full-time consultant." Karon, who was founding director of the center 23 years ago, will continue to oversee a major renovation effort and to program the museum's **Bristol Omnitheater**, a 217-seat IMAX Dome theater.

The board's publicly stated reason for the move is that new leadership will help raise the $11 million capital fundraising goal, although Karon had already landed an anonymous $3 million matching grant before the change was announced.

When Karon started the Discovery Center of Science & Technology (as it was then called) in 1981, it was operating out of a storefront. In 1992 the facility moved into the historic Jefferson Street Armory and changed its name to MOST. Karon has overseen two expansions that added 26,000 square feet (2,400 square meters) of exhibit space, a motion simulator, and, in 1997, the Omnitheater.

White Oak adds to team

White Oak Associates, the Massachusetts-based museum consulting firm, has added a team of four recently retired museum heads to its roster of advisers. **David Ellis**, **Freda Nicholson**, **Truett Latimer**, and **George Moynihan** will serve as the "Directors Task Force," "contributing their voices in combination with White Oak's data analysis and project guidance to improve your planning process."

White Oak has also added **Karen Stelle** to its staff to enhance the company's database and set up "new systems for the management and analysis of industry data." She will answer to vice president **Jeanie Stahl**.

LF Examiner congratulates White Oak on the 30th anniversary of its founding in 1974.

IN MEMORIAM

Lee Orgel

Post-production veteran **Lee Orgel** died in Los Angeles on May 12 of emphysema. He was 78.

For the past 15 years Orgel was vice president of sales and administration at **Crest National**, a full-service film services agency, where he focused on LF telecine work.

A native of New Jersey, Orgel began as a stage manager at MGM's Capitol Theater in Manhattan. He produced a number of children's shows in the early days of television, and began a production company, Jomar Productions, which produced cartoon series in the 1960s such as *The New Three Stooges* and *The Abbott and Costello Show*.

He served as associate producer for UPA's 1962 animated feature *Gay Purr-ee*

Orgel also wrote for television, including episodes of the *Mr. Roberts*, *Batman*, and *Scooby-Doo* series.

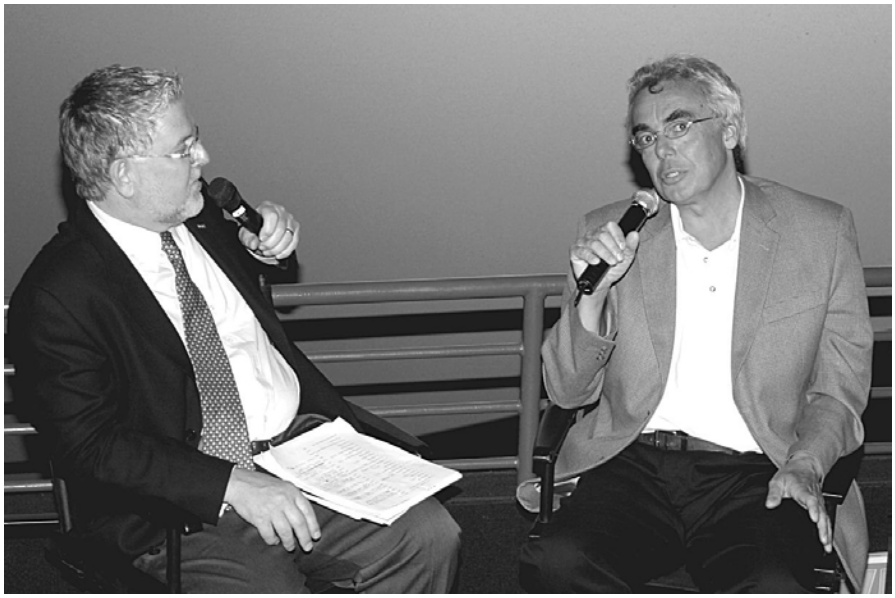
He is survived by his wife of 55 years, Leatrice, his daughter JoAnn, son Mark, and two grandchildren.

The LFCA Conference in Los Angeles, April 28-30

*(from **LFCA** on page 1)*

sode II: Attack of the Clones (both of which were converted to LF with **Imax Corporation**'s DMR™ process) were disappointed with the giant-screen releases of those films. He added, "We cannot let DMR be the only way to provide more product. It's the easy way out. We must all push for original product shot and presented in the traditional way people have come to expect from large format. That is the only answer."

(After the conference, Imax's **Greg Foster** responded to Marshall's critique by saying that "Everyone is entitled to his opinion, but as people whose full-time job happens to be the IMAX business, it is our very strong opinion, which is backed up empirically by facts, that the IMAX DMR business has been additive to the overall industry.")



David Keighley (left) hosted the Vision Award presentation to Stephen Low.

Vision Award: Stephen Low

The LFCA and **Eastman Kodak** present the Kodak Vision Award each year to a filmmaker for excellence in LF cinematography. Previous winners include the late **Noel Archambault**, **David Douglas**, **Sean Philips**, **Reed Smoot**, and **Rodney Taylor**.

This year's recipient was **Stephen Low**, director of nine LF films, including ***Beavers***, ***The Last Buffalo***, ***Across the Sea of Time***, and last year's ***Volcanoes of the Deep Sea***. He is currently making ***Fighter Pilot: Operation Red Flag***. **David Keighley** of **DKP/70MM, Inc.**, interviewed Low and played clips from each of his films.

Low's first LF film was ***Skyward***, for which his crew imprinted 30 Canada geese (familiarizing them with a "mother substitute" from birth) to get them to fly alongside a speedboat with the IMAX camera. Trained beavers were the key to the success of *Beavers*. Low marveled that the star beaver was so laid back and unflappable that he didn't blink at having a tree dropped on him.

With ***Flight of the Aquanaut***, Low had to recover from a fiasco. Commissioned to make a short film by an aquarium in Genoa, Italy, the crew learned while filming on a boat that the mayor of the town, the film's sponsor, had been thrown in jail. Low quickly restructured the film as a drama about a diver (in the hardshell diving suit that had been the centerpiece of the original film) becoming trapped while exploring the ruins of a wrecked ship. The shoot was grueling: each time a three-minute roll of film was shot, the crew had to decompress from the 120-foot (36-meter) depth of the wreck. Low continued his underwater work in two subsequent films, ***Titanica*** and *Volcanoes*.

Low has made three live-action 3D LF films: *The Last Buffalo, Across the Sea of Time,* and ***Mark Twain's America*** — more than any other director. He said that 3D provides a better scale for drama than 2D LF. *Across the Sea of Time* was conceived when he found a trove of 100-year-old stereo pictures in a California museum. Blowing them up to 15/70 provided a scale and depth not available when viewing them with a stereopticon, he said.

His current film, ***Fighter Pilot***, has just wrapped shooting and will premiere at the **National Air and Space Museum**'s **Udvar-Hazy Center** in December.

Panel: Film Festivals

The conference's first panel discussion was titled "How to Put on a Successful Film Festival," and included **Derek Threinen** of the **New England Aquarium**, **Cherie Larson Rivers** of the **Museum of Science** (both in Boston), **Randi Emerman** of **Randi Emerman and Associates**, **Wes Wenhardt** of **The Tech Museum of Innovation** in San Jose, CA, and **Andrew Gellis**, of **Cinevest, Inc.** Threinen and Rivers described the festival that their institutions had organized in January-February 2004, together with **Jordan's Furniture**, which operates an IMAX theater in one of its furniture stores outside Boston. NEA and Jordan's had previously worked together on joint launches, but the three had never combined forces. They realized that among them they had an impressive library of 40 LF films that could be used to raise awareness of IMAX in the Boston area during the slow winter season.

Each partner was able to make a unique contribution to the project: the Museum brought its long-time media partner, the *Boston Globe*, in as a sponsor, and arranged for WCVB Channel 5 to air 200 30-second spots over the month of the festival; the Aquarium built and maintained the festival Web site that was a major promotional tool; and Jordan's printed posters, rack cards, and T-shirts, and used its fleet of delivery trucks to ship the prints between theaters. Jordan's owners, **Barry** and **Eliot Tatelman**, whose quirky radio

and TV ads have made them popular media figures throughout New England for more than a decade, recorded radio spots for the festival.

The festival drew a combined total of 70,000 visitors during one of the coldest winters in Boston's history, at the same time that the New England Patriots were winning the NFL playoffs and Super Bowl. The organizers count this as a success, but for the future are considering a somewhat more comfortable time of year, a shorter festival, and a way to make cross-venue ticketing available.

Emerman formerly worked for the **Muvico** theater chain, which owns two LF theaters. She is now director of the Palm Beach (FL) International Film Festival, a 35mm festival that showed 139 films in 14 days in April. Emerman hired a national public relations company to coordinate publicity, and used as many of the stars of the films as possible to generate interest and press. Nia Vardalos of *My Big Fat Greek Wedding* attended this year. The festival has only two paid staffers, but has 200 volunteers who, among other things, help with grassroots marketing. With a small budget, Emerman used relatively few printed materials, relying heavily on e-mail and the Web to promote the festival.

Wenhardt offered a number of lessons he had learned from the week-long festival The Tech had run last year: start your planning early; program films to match the audiences that will be at the theater at that time of day and that day of the week; keep the pricing plan clean and simple, and emphasize price breaks where they are offered; prepare all members of the staff with information about the festival; and celebrate successes, even small ones, to keep up staff enthusiasm and morale.

Gellis recounted his experience organizing the LFCA's first LF film festival, held in Los Angeles in February and March of this year. The plan was to promote the LF industry both to the general public and to the conventional motion picture industry by showing giant-screen films that had not previously been screened in L.A. The screenings were held at the **IMAX Theatre at the Bridge**, which was also a partner in the festival. Gellis admitted that he underestimated the amount of work that would be involved in organizing the event. He originally planned for a fall festival, but had to reschedule when the LFCA's tax-exempt certification was delayed. In searching for sponsors, he was able to get US$150,000 from **Viacom**, the corporate parent of the Bridge theater's owner, **National Amusements**. But finding a media partner was tougher. He learned to his dismay that the *Los Angeles Times* has a policy of only supporting projects that benefit disadvantaged children. He joked that his attempt to portray the LFCA as a disadvantaged child failed.

Gellis also found that it was very difficult to get any press attention in the weeks before the Academy Awards® ceremony, which fell in the middle of the festival. The festival had some success with ticket giveaways and landed a feature in *Variety*, but Gellis said that ideally a festival should have a dedicated staff who can spend a full year on fundraising.

At the Smithsonian, the museums are the hamburger

and the theaters are the 'Would you like fries with that?'

—Toby Mensforth

Panel: Theater Programming

Toby Mensforth of **Smithsonian Business Ventures** began the discussion on programming theaters by explaining that he is responsible for programming three IMAX theaters and a planetarium at the **National Air and Space Museum**, its new **Udvar-Hazy Center**, and the **National Museum of Natural History**. The challenge of these theaters, located in museums that each attract 5–10 million visitors a year, is that, as he put it, "the museums are the hamburger and [the theaters] are the 'Would you like fries with that?'" He differentiated between daytime programming, which is generally mission-related and must be scheduled a year or two in advance for the sake of school groups, and evening shows, which can include more commercial films and can be changed more quickly.

Charlotte Brohi, from the **Houston Museum of Natural Science**, pointed out that not all good films perform well, and not all mediocre films fail. She said that personal likes and dislikes should have no place in programming decisions, citing the example of ***T-Rex: Back to the Cretaceous***, which scientists criticized but the public embraced. From the days when her theater drew more than one million visitors a year, attendance has declined to half that, forcing her to change programming more quickly when necessary. She has also begun selling concessions in the theater, and will soon be starting evening shows for the first time. She urged managers to get to know their audiences better, even if only by going out on the floor and talking to them. Find out why they come to the facility and what they know about the theater and its programs.

John Lundin is vice president of film licensing for **Cinemark USA**, the fourth largest cinema chain in the U.S., with over 2,200 35mm screens and five IMAX theaters. As a commercial operator, Cinemark relies heavily on DMR titles and other entertainment-oriented films in the evening, but lives off school groups in the morning. One problem, he said, was that, for some films, "in some of these markets we run out of people fast," often in less than eight weeks. When that happens, he'll pull the film and bring in another, despite objections from the distributors. "It does us no good and it does the distributor no good to continue to run that print" to empty houses, he explained.

Ron Van Timmeren is head of marking for **Jack Loeks Theatres, Inc.**, which operates 105 conventional screens and two IMAX theaters in Michigan. The chain's first IMAX theater, in Grand Rapids, a city of one million, brought in as many people its second year as it did in its first. The newest theater, in Lansing, has drawn 80,000 since opening last November. School shows account for 25–30% of their audiences, he said.

*(see **LFCA** on page 8)*

*(from **LFCA** on page 7)*

Thomas Wyss, Imax Corporation's director of film sales for Europe, North America, and the Middle East, offered a list of the habits of successful programmers. He started, rather unexpectedly, by praising one of Imax's most vocal critics, Berlin's **Dieter Buchwald**, who he said is constantly learning and trying new things, even to the extent of visiting his competitors while on vacation. Wyss said that programmers should offer a variety of film topics, 2D and 3D titles, and entertaining and educational films, to appeal to the widest audience. Remain as flexible as possible, he said, by giving the school and group sales films specific slots or blocks that can be programmed long term, while keeping the rest of the schedule open for quicker changes. He also urged managers to keep clear and complete records so their successors will be able to look back and see what worked and what didn't.

Members meeting

In the LFCA's business meeting, the organization elected five new members to its board, replacing three founding members — **Kasho Furuya**, **Chris Reyna**, and **Steve Thorburn** — who had served the maximum permitted three consecutive three-year terms, and two others who did not seek re-election. The new members are **Todd Bridgford**, **Joanna Haas**, **James Neihouse**, **Gordon Stalans**, and **Jan Wieringa**. **Paul Holliman** and John Lundin were re-elected.

Charlotte Brohi, chairman of the membership committee, reported that the association currently has 201 members, including a record 70 new members in the last year, and a 21% increase in theater members. Volunteers are needed for the Education and Technical Standards committees.

Panel: Art of LF Cinematography

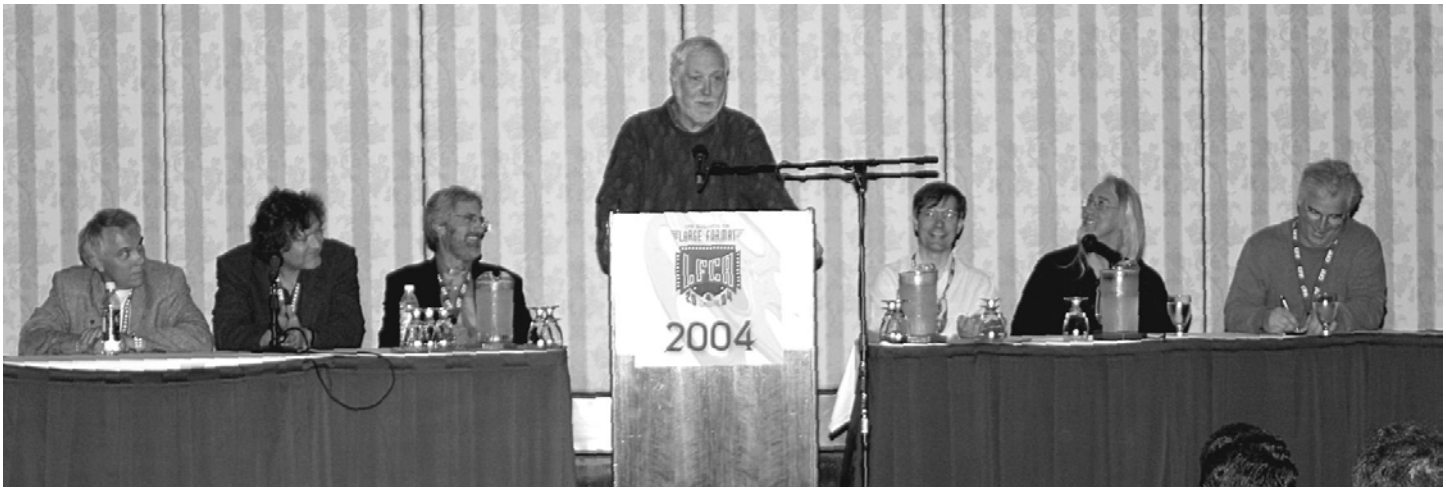
Six top LF cinematographers — **David Douglas**, **Dominique Gentile**, **James Neihouse**, **Sean Philips**, **Reed Smoot**, and **Rodney Taylor** — participated in a session that examined their art, moderated by **Bob Fisher**, a writer for *American Cinematographer* magazine. Fisher asked about the relationship between a director and the director of photography (DP). Philips replied that directors have become more powerful and DPs less so. With video assist, anyone can look at the picture and make a judgment, even though it might not be the "right" judgment.

Fisher asked how a director can get the most out of a DP. Neihouse said that mutual respect is essential, especially if the director is new to LF work. The DP should lead and instruct the director, but also listen and understand what he wants. Douglas suggested seeing as many LF films with the director as possible, and discussing what worked and didn't work in each. Smoot said that one can learn from both newcomers and LF veterans. First-timers can be overwhelmed and uncertain, he said, which is when the experienced DP has to let them know that he'll accept responsibility for framing that may look wrong to the director.

Thomas Wyss

On the question of how and when to use the many film and video formats available, Philips said that it is essential for people at every level to be involved in those decisions, and that problems arise when a decision is made at the top and imposed on the crew. Taylor said that the producers of ***Brain Power*** had considered using 35mm for a shot of the Tour de France from a motorcycle. But he thought it had to be 15/70, so he mounted a remote-control head on the motorcycle, and operated it wirelessly from a helicopter. Gentile pointed out that shooting 15/70 requires more planning in the preproduction phase to account for the logistics of the large cameras.

When the session was opened to questions from the audience, the panelists were asked if they had any advice for young filmmakers who wanted to go into LF films. Smoot answered: "Consider dental school."



Left to Right: James Neihouse, Dominique Gentile, Reed Smoot, Bob Fisher, Sean Philips, Rodney Taylor, David Douglas spoke about LF cinematography.

Brown on Marketing Multipliers

David Brown, director of the IMAX theater at the **Indiana State Museum** in Indianapolis, offered several ways to increase the value of a local marketing budget. He reminded his audience of the synergistic theory of advertising: if you hear something once, you recall it once. Hear it twice, you recall it twice. To be effective, your advertising message must reach your audience at least three to five times.

He said that a theater must have at least $10,000–$12,000 to spend on a film launch, but can multiply the value of that amount through the use of a media sponsor, partners, and a paid sponsor. Brown advises using the cash to make advertising buys from an outlet that will become the media sponsor and provide at least three times the value of that cash in ad time. In return, the media sponsor gets VIP screenings, promotional opportunities, lobby and pre-show exposure, Web links, and more.

The partner should be a nearby organization with a common interest. For a film about lions or elephants, it might be a zoo. The partner provides additional exposure with a value of $5,000–$10,000 through its newsletter, mailings, and on-site signage, and gets the benefits of the VIP screenings and association with the media sponsor, paid sponsor, and the film.

The paid sponsor is a business that will benefit from association with the film and has at least $10,000 in cash to contribute. Like the partner, it will use its newsletter and mailings to promote the film, and will get a benefit from the ads and other media exposure worth several times its cash contribution.

Brown pointed out that to make such arrangements work, a theater manager must be sufficiently free from the daily details of running the facility to develop the external relationships that can make such win-win plans possible.

Carlson Local Marketing

The **Pacific Science Center**'s **Diane Carlson** offered her Top Ten tips for local marketing, including the following. Gimmicks: To promote ***Bugs!***, she found a "bug chef" who cooked dishes made with

(see LFCA on page 10)

New Films and Films in Production and Development

Films in Development

Africa: Rituals of Life	A look at the culture and tribal rituals of the peoples of Africa. Producers: Gary Goldstein, Jodi Capps; Goldstein Company.
Air Speed	The world famous Reno Air Races, captured on LF film. Director: Chris Woods; producer: Jan Wieringa.
Albuquerque International Balloon Fiesta	A visit to the spectacle of the world's largest hot air balloon meet. Director: Ted Gomillion. Immortal Classics.
Aliens of the Deep	(formerly *Extreme Life*) James Cameron's 3D exploration of the lifeforms found at the bottom of the ocean. Earthship Productions.
Aztecs	Examines the world view of the ancient Mexican civilization. Producers: Barrie Howells, Ignacio Rodriguez.
Beyond the Great Wall	The long thin line that tells the story of China. Producer: Jonathan Barker. SK Films.
Brazil	The country's natural beauty and culture, as seen by an eclectic group of Brazilians. Producers: Keith Border, Chris Andre. Neo Art & Logic.
Carriers	The excitement of aircraft carriers. Producer: Jonathan Barker. SK Films.
Cell Wars	The battles inside the human body that keep us healthy. 3D. Producer: Jonathan Barker. SK Films.
Denizens of the Deep	Close encounter in 3D with the most exotic creatures of the deep. Director: Howard Hall. Producers: Graeme Ferguson, Toni Myers. Imax Corp.
The Imagination	"Get lost in the world of film." Director: David Lynch; producer: Jan Wieringa.
Peace Works	A series of four conceptual pieces about peace. Directors: Wim Wenders, Jake Scott, Barbara Koppell; producer: Jan Wieringa.
Space	Travel through time and space and see the discoveries of the world's greatest astronomers. Producer: Barrie Howells.
Temples of Angkor	Explores the magnificent monuments of Cambodia in 3D. Produced by Ray Zone.
Wild Africa 3D	Go on a 3D safari in search of the Big Five: the lion, leopard, elephant, rhino, and buffalo. Director: Ben Stassen; producer: Charlotte Huggins. nWave Pictures.
Xeno Quest	Follow scientists as they look at the possibility of life elsewhere in the universe. Producer: Jeanne Lucas. Cine Lucas Productions.

Films in Production	*Production company*
Brain Power	Partners HealthCare
Fighter Pilot: Operation Red Flag	Stephen Low Company
Greece: Secrets of the Past	MacGillivray Freeman Films
Harry Potter and the Prisoner of Azkaban	Warner Bros.
Magnificent Desolation (3D)	Imax Corporation
Man Eating Sharks (3D)	SK Films
Mystic India	Infinity Filmworks
Ocean Planet	MacGillivray Freeman Films
Sharks 3D (3D)	3D Entertainment Ltd.
Space Journey	MacGillivray Freeman Films
Vikings	Sky High Entertainment
We the People	Inland Sea Productions

New Films	*Distributor*
Young Black Stallion	Buena Vista Pictures
Roar: Lions of the Kalahari	Destination Cinema, Inc.
Virtual Actors	distributor tba
NASCAR 3D	Imax Corporation
Sacred Planet	Buena Vista Pictures
Volcanoes of the Deep Sea	Stephen Low Company
Forces of Nature	Destination Cinema

New Shorts	
A Better Mousetrap	Ray Zone
Hubble: Galaxies Across Space and Time	Space Telescope Science Institute

*(from **LFCA** on page 9)*

insects at the premiere. For the *Matrix* films, she got copies of Neo's distinctive sunglasses and attached them to the outside of the press kits. And on a billboard for ***Sharks***, she placed four mannequins wearing life vests. Each week, as the premiere approached, one of the mannequins disappeared.

Be a valuable member of the community: invite local merchants to screenings, as well as delivery people, staff of hairs salons, and others likely to "talk up" the film. Offer Saturday morning screenings for teachers and their families. Build your community links.

Know the film's subject matter: Make someone on your staff the local expert who will research the film's topic and become a resource for the rest of the staff. Before showing ***NASCAR 3D***, Carlson didn't know anything about auto racing. She read *NASCAR for Dummies*, watched the Speed Channel, and became more comfortable in talking about the film with her visitors.

Panel: Funding and Grants

Valentine Kass of the **National Science Foundation** started the session on grants and funding by saying that she wanted to dispel the rumor that the NSF would no longer be funding media projects or LF films. New applications were halted briefly in anticipation of revised guidelines that were posted in mid-May. (Search www.nsf.gov for "nsf04579") Despite reduced resources, the NSF will continue to support LF films.

To receive a grant from the NSF's Informal Science Education program ("'informal' modifies 'education,' not 'science,'" Kass pointed out) an LF film must promote science literacy, reach a broad audience, and have a good outreach component. She reviewed some of the criteria and procedures described by **Hyman Field** at the **Giant Screen Theater Association** conference in Glasgow last fall (*see LF Examiner, October 2003*).

Among the requirements for an NSF grant are formative and summative evaluations of the film. **Valerie Knight-Williams** of **Knight-Williams Research Communications** described how filmmakers should plan for these procedures. Too many, she said, don't understand the evaluation process and wait until only a few days before the submission deadline to find out what what's required. Ideally, evaluators should be involved in the early planning and scripting stages. Contrary to the assumptions of some filmmakers, Knight-Williams said, evaluators aren't there to tell them what to do, but to help the producers achieve their own goals. Typically, different companies must be used for the formative and summative evaluations, to avoid conflicts of interest.

Phil Streather, of **Principal Large Format**, looked at the budgets of a number of LF films and concluded that there was no connection between a film's budget and its success: it costs as much to make a flop as it does a hit. He also created a budget for his 3D film *Bugs!* that removed everything related to 3D and found that the bottom line was only 25% lower. Three-D is not necessarily twice as expensive as 2D.

Streather outlined the possible funding sources for LF films. They include theater partners who agree to pre-lease the film. Their participation helps assure other potential funders that the film will win bookings and generate income.

Equity partners, whose investment must be repaid from the film's receipts, can be used for up to a third of a film's total budget, but more than that becomes a risky investment. Other sources include government tax breaks, grants, sponsorships, and Streather's least favorite, salary deferments by principals such as the director and producers.

Film Awards

The conference closed with a gala dinner at B.B. King's Restaurant in CityWalk, at which the Best in Festival Awards, previously voted on by all conferees, were presented. The best feature was ***Forces of Nature***, directed by **George Casey**, and the best short film was ***Hubble: Galaxies Across Space and Time***, from the **Space Telescope Science Institut**e (*see LFX, March 2004*).

Paul Novros, Sean Casey, and George Casey accept the Best in Festival Award for Forces of Nature.

Escaping the Fate of Galileo

An editorial by Joe DeAmicis

In 1633 Galileo was found "vehemently suspected of heresy" by the Catholic Church for writing in support of Copernicus' assertion that the Earth circled around the sun. Galileo, one of the foremost mathematicians of his time, had made improvements on the recently invented telescope and pointed it to the stars. His observations convinced him that Copernicus was correct, but his convictions resulted in his house arrest by the Inquisition. Because of Galileo's stature in the community his punishment by the Inquisition was tempered. Others who found themselves on the wrong side of the Inquisition were not so fortunate.

Fast forward 371 years and the question can be fairly asked, Have some of our educational institutions placed themselves under house arrest? It is perhaps not as farfetched as it may seem. Over the years I have had many discussions with theater colleagues about film releases. I always felt a level of discomfort when films would be rejected not because they were poor films, but rather because of concerns that the strongly religious communities the theaters are located in would object to the film.

My concern about this issue was rekindled when I learned that nine theaters, including five located in science centers, cited ***Volcanoes of the Deep Sea***'s discussion of evolution as a key reason for not exhibiting the film.

Los Angeles is not immune to the controversy that films discussing evolution, the origins of life on earth, and the formation of planets and the universe can create. We have had to deal with more than a few angry reactions from individuals and groups who vehemently objected to films like ***Tropical Rainforest***, ***Cosmic Voyage***, ***Galapagos***, ***Destiny in Space***, ***Volcanoes of the Deep Sea*** and others. What I learned from these experiences is the uncompromising mindset of people who are quick to demonize the dissemination of information that challenges the tenets of their religious beliefs. It is a story that goes back over a thousand years, and is still being played out today.

In fairness to my colleagues, it is understandable why some will pass on what they view as a potentially controversial film. They work hard to attract audiences. Financial and political pressures are a fact of life. But are attendance results and the absence of controversy the most important yardstick to measure our success? What is

*(see **DEAMICIS** on page 12)*

A Projectionist Speaks Out

by Jim DiDio

I was first exposed to IMAX when Boston's **Museum of Science** opened its dome theater 1987. It was only about the 56th theater to open, before DMR, QTRU [Quick Turn Reel Units], SR, 3D, IMAX theaters in multiplexes, etc. At that time, the big selling point of "The IMAX Experience" was that it was something you could not get outside of Disney World: it was a large, complex, great-sounding, impressive-looking presentation, combined with a large, complex, and impressive-looking auditorium. The image was steady and clean, and unlike anything most people had seen.

To this day, I think the same things define "The IMAX Experience." What theater managers and directors need to realize is that getting that kind of quality comes at a price: continued proper maintenance of the theater and equipment, and continued proper staffing. This last part includes paying your projectionists a decent wage, giving them the time to clean the projector and thread safely between shows, and giving your chief projectionist the time and ability to do routine maintenance and service.

If you allow enough of a turnaround time between shows, your prints will stay clean and accidents will be minimal. If you squeeze shows too closely together, the prints will get dirty and expensive accidents will increase. Being able to clean the projector between shows should not be a luxury: it should be commonplace.

If you allow your chief enough flexibility in his schedule, he will be able to perform routine and emergency maintenance much more easily. He will be able to run test loops and check the light balance more often. He will be able to check the theater for loose seats, blown houselight lamps, and falling ceiling tiles (if those things are in his job description). He will be able to organize and prioritize properly. This does not mean he should be running film 10 hours a week and sitting around for 30; on the other hand, you should not expect him to run film 40 hours a week — or more — and also do service calls, lamp changes, trailer work, etc.

You should realize that it takes a lot of time and hard work to run a booth. There's a lot of heavy lifting, moving, and maneuvering. When we ask for extra time to move platters, it's needed. When we ask for more storage space and more platters, they're needed. We know these things are expensive, but they're not luxuries. Too many booths have films lying about on the floor or leaning up against the wall: disasters waiting to happen.

And keep in mind that adding or removing a trailer is not a "snap of the fingers" maneuver. When we say it takes hours, there are reasons. You usually have to run the trailer to get the timing for the soundtrack, and you may have to wind a film off the QTRU and work on the front of it. Or perform some fancy drop-in of a trailer. Or run the film to check continuity. Or try to time out black film by running it through the projector to match a 2D eye to put it on 3D. If you imagine your projectionist is charging you for six hours of work and then sitting around drinking coffee all night, please feel free to

*(see **DiDIO** on page 13)*

*(from **DEAMICIS** on page 11)*

truly at stake when a science institution rejects science films because of whom it might offend? How many young minds will not have the opportunity to be exposed to the dramatic presentation of science content that large format films provide?

One thing is for sure. When sizeable blocs of theaters refuse to exhibit a film, the potential audience naturally shrinks. This has a chilling effect on future production as sponsor support erodes in the face of declining attendance. One of the most prestigious directors in our industry told me recently that he is unlikely to ever make another science film. He said, "It is just too hard to make it work financially." His disenchantment was palpable.

And what about an institution's commitment to its educational mission? Can we truly uphold our mandate when programs get sacrificed on the altar of "religious correctness"?

As troubling as that may be for our industry, the implications for society are even greater. In some respects, the pressure to restrict the exhibition of science films is no different than the pressure libraries face to remove "objectionable" books from their collection or school districts face to alter their science curricula. Where in a free society do we draw the line? Shall the U.S. continue to retreat from the world stage as a leader in science and technology? The **National Science Foundation** released a report on May 4, 2004, that highlighted the declining number of scientists this country is producing, compared to other leading industrialized nations. At a time when we most need a vibrant science community to maintain our socio-economic standing, there are troubling winds of censure blowing across our land, and they appear to be gathering strength. As we've seen, the LF community is not immune to the pressure from individuals and groups who would happily restrict what science does best, pursue and disseminate knowledge.

Our future will reflect the choices we make today. One option is taking the path of least resistance. The other, a path requiring considerably more courage, rejects Galileo's fate. On this road, we must refuse to place ourselves under house arrest.

Joe DeAmicis is vice president of marketing at the California Science Center in Los Angeles and has worked in the LF industry since 1992.

*(from **JOHNSON** on page 3)*

an "associate" were mixed. Would this be "Big Brother" looking over my shoulder, or was it just a way to keep an Ivy League brat occupied during the summer months? But by the end of our first trip together, both of these anxieties were dispelled. Here was a young man who, at an age when most of his peers were immersed in cars and girls, was totally dedicated to preparing himself to take over as leader of the company started by his great-grandfather.

By the time he returned to Cornell that September, we had become fast friends, a friendship that would continue for more than fifty years. My career with S.C. Johnson veered into corporate public relations, and in the 1960s I inherited the company's project at the New York World's Fair: the production of *To Be Alive!* My boss, H.F., gave Francis Thompson the opportunity to produce *To Be Alive!* completely free of any corporate or commercial coercion.

In the fall of 1965, H.F. suffered a severe stroke and Sam took over the company. I had a new boss, and what a great boss he was! He completely supported my dream of winning an Oscar for *To Be Alive!* (*see my story about that quest in LF Examiner, May 2003*), and in the years to come, Sam funded three LF films by Francis Thompson and countless other cinema projects related to air and space.

In 2002, 55 years after our first meeting, I had the good fortune to work briefly with Sam and his staff as they sought to digitally preserve *To Be Alive!* and retrofit the Golden Rondelle Theatre at the company's Racine headquarters. Sam's dream was to show *To Be Alive!* to visitors again, together with a film he had made about his relationship with his father. The film, *Carnauba: A Son's Memoir*, featured a recreation by Sam and his sons of the flight up the Amazon River made by his father many years before in a search for Carnauba palm trees, then the source of many of the company's wax products.

During this time, I got up my nerve and asked Sam, "Just what do you think you would have done with your life had you not been destined, as an only son, to assume leadership of your family's company?" Sam's answer was instantaneous: he would have been a flyer or in some way involved in aviation. Fortunately, he was able to make flying more than an avocation, and like all his other endeavors, he gave it his "accent on excellence."

Nearly sixty years after being a "new product investigator" for his father, my "evaluation" of Sam is that his first priority was his family, followed by a dedication to live up to his father's expectations, his love of flying, and his adherence to the belief that "business should serve a higher purpose in life...than just profit."

Every day on television, in magazine ads, and on countless containers of Johnson products we see the words, "SC Johnson, A Family Company." Sam, you brought these daily reminders to us at a time when families and companies throughout the world should also strive to serve a higher purpose. We thank you, and we will remember you forever. You are truly a "High Flyer!"

SC Johnson

Premiering This Month

Forces of Nature

"It is one thing to contemplate the immense power of nature; another to experience these forces first-hand. ***Forces of Nature*** will showcase the awesome spectacle of earthquakes, volcanoes, and severe storms as we follow scientists on their groundbreaking quests to understand how these natural disasters are triggered. Audiences will learn what is being done to predict and prepare for these events — and minimize their deadly effects — as they come face to face with Earth's most destructive forces.

"Our cameras venture to the very brink of erupting volcanoes, into the paths of deadly pyroclastic flows, along massive fault lines, and aboard vehicles barreling toward severe and tornadic storms. We've captured many modern-day disasters, including the volcanic eruptions on the Caribbean island of Montserrat, tornadoes ripping across the Great Plains of North America, and a devastating earthquake that leveled the city of Izmit in northern Turkey.

Dramatic imagery will take audiences not only to the birth of our planet and the genesis of these forces of nature, but also deep within the interior of today's earth and up into the heights of our planet's atmosphere.

"Sponsored by **Amica Insurance**, funded in part by the **National Science Foundation** and combined with a strong package of educational materials and ancillary programs, *Forces of Nature* promises to entertain and educate audiences worldwide."

Produced by **National Geographic Television** in partnership with **Graphic Films**, distributed by **Destination Cinema, Inc.** Directed by **George Casey** and produced by **Paul Novros**. Executive producer: **Lisa Truitt**. Premiering May 28, 2004.

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*(from **DiDIO** on page 11)*

come in one night and watch him do trailer work, or a lamp change, or a service call. I'm sure he'll be happy to show you what he does, and why it takes so long.

Don't just arbitrarily set your film schedule and hand it to the projection staff: talk with them about it. For example, scheduling back-to-back 3D shows, with both films running off the QTRU, may require as much as half an hour to clean the projector, move both films off the reel units, move the new films on, get them ready, and thread the machine. On the other hand, if you can squeeze a 2D film between those shows, your projectionist can do the 3D-to-2D turnaround much more quickly, because he can change the 3D film's platters while the 2D film is running. Or, if you have two reel units, not scheduling the same 3D film back-to-back will allow him to run one eye of that print from the secondary reel unit and thus will need fewer platter changes and shorter turnaround times going from one film to another.

Maintaining the cleanliness, impressiveness, and professionalism of a 15/70 theater requires the dedicated support and vision of projectionists *and* management. Yes, it's expensive to fix broken seats, or to buy new prints instead of used, or to get the newest, brightest video projector. But those things make your theater impressive and differentiate it from the multiplex. And so does giving your projectionists the proper pay, tools, and time to do their job right.

Finally, realize that it's a partnership. Talk with your projectionists, ask for their suggestions, and consider their ideas. They might have some good ideas to help you.

Jim DiDio is director of theater operations at the Museum of Science and Technology in Syracuse, NY.

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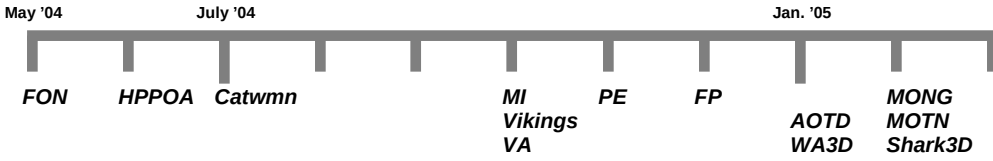
*(from **INSIDERS** on page 2)*

As for corporations, it's a lot harder now to find a Sam Johnson or a Rudd Lawrence, and much less likely they will come to us with their money. Today's corporate decision-makers and "influencers" are increasingly young marketing managers with tight budgets. Development expert **Wendy Bromley Bodden**, currently working with producer **JoAnna Baldwin Mallory** on ***Brain Power***, says: "More than ever, a media project really has to match a corporation's image, goals, and strategy. Marketers are extremely fine-tuned on their strategic plans. They are looking for opportunities to have strong, direct relationships with consumers. And corporate marketers have more media options than ever, including the Internet, which has become a 'gee-whiz' medium for edgy and innovative ideas."

Private and corporate foundations seem to be a potential growth area for LF financing. In the U.S., public television and radio stations draw relatively large foundation grants from institutions such as the Pew Charitable Trust, the Arthur Vining Davis Foundation, the Park Foundation, and the John D. and Catherine T. MacArthur Foundation, but LF films have, with an exception or two, largely drawn a blank with them. I recall approaching one of them (with entrée provided by a renowned scientist) a few years back and being told, "Sorry, interesting project, but we don't do films." This same foundation had put millions into science-based public TV programming and continues to do so. Considering that such special PBS series play mostly to adults in evening time slots, and given the foundations' educational missions, it's hard to see why LF, with its huge appeal to school groups, is largely ignored by private largesse.

Rising costs, shrinking revenues, and the need to compete with Hollywood features for screen time are certainly critical issues facing the LF filmmaker today. But I also see signs of hope emerging in nascent efforts to forge new industry support groups, formal and informal, both by theaters and filmmakers. We don't have to pray together, but we do have to stay together.

Bayley Silleck has been making LF films for more than 20 years, including the Oscar-nominated Cosmic Voyage. *He is currently directing* Brain Power *for Partners HealthCare.*



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Harry Potter and the Prisoner of Azkaban: The IMAX Experience

Warner Bros.; distributor: Warner Bros; director: Alfonso Cuarón; producer: David Heyman; script: Steve Kloves; score: John Williams; executive producers: Michael Barnathan, Chris Columbus, Callum McDougall, Mark Radcliffe. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: June 4, 2004.

Catwoman: The IMAX Experience

Warner Bros.; distributor: Warner Bros; director: Pitof; producers: Denise Di Novi, Edward McDonnell; script: John D. Brancato, Michael Ferris, John Rogers; score: William Orbit, Graeme Revell; executive producers: Alison Greenspan, Benjamin Melniker, Michael E. Uslan. Cast: Halle Berry, Sharon Stone, Benjamin Bratt. Release: July 23, 2004.

– The feature will be converted to 15/70 with Imax DMR technology.

Vikings

Sky High Entertainment; distributor: Giant Screen Films; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: Oct. 12, 2004.

– **Film is complete.**

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.

– Screened rough cut for theaters in April.
– **June: Lock picture.**

Virtual Actors

*TFX Animation; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. **Release: Fall 2004.***

– Film is complete.

The Polar Express: The IMAX 3D Experience *

A boy takes a journey to the North Pole on a magical train, and receives an extraordinary gift that only those who still believe in Santa can experience.

Warner Bros.; distributor: Warner Bros; director: Robert Zemekis; producers: Robert Zemekis, Steve Bing, Gary Goetzman, Steve Starkey, William Teitler; script: Robert Zemekis , William Broyles Jr.; score: Alan Silvestri; executive producers: Tom Hanks, Jack Rapke, Chris Van Allsburg. Cast: Tom Hanks, Josh Hutcherson, Michael Jeter. 3D. Release: Nov. 19, 2004.

Fighter Pilot: Operation Red Flag (formerly *Air Force*)

*Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. **Release: Dec. 2, 2004.***

– April: shot aerials at Mountain Home AFB in Idaho.
– **Principal photography is complete. Post production has begun.**

Aliens of the Deep (formerly *Extreme Life*)

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Release: early 2005.

– Filming is complete, post production is under way.

Wild Africa 3D *

An informative, in-your-face wildlife adventure that gives audiences authentic, unstaged 3D experience with the Big Five African animals: the elephant, rhino, leopard, buffalo, and lion.

nWave Pictures; distributor: 3D nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. Release: early 2005.

– May: Began filming in Africa.

Mysteries of New Guinea

Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolfe. Release: February 2005.

– March: Final scouting trip to New Guinea.
– **June: Filming in New Guinea.**

Mystery of the Nile

Orbitamax, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Jordi Llompart; producers: Jordi Llompart, Greg MacGillivray; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.

– Principal photography is complete, editing has begun.

Sharks 3D (wt)

*3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: François Mantello. **Release: February 2005.***

– April: Sand shark tigers, tiger sharks, hammerheads, and bullsharks in South Africa.
– May: Hammerheads, silky sharks, and Galapagos sharks at Malpelo, Colombia.
– **June: filming at Rangiroa in the South Pacific, and near the Isle of Man.**

Not shooting this month:

Brain Power
Champions
Dinosaurs 3D
Greece: Secrets of the Past
The Heart of India
Manatee: The Forgotten Mermaid
Mars
Secrets of Siberia
Sharks (SK)
Trains
We the People

July '05 Jan '06

Greece

Mars Brain WTP Dino3D SharkSK HOI →

Director Keith Melton (at camera) and DP Reed Smoot filming Mystic India.

BAPS/Infinity Filmworks/Giant Screen Films (3)

A cast of thousands appears in Mystic India.

THE *LF EXAMINER* INDEX

April 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
4/1/2004	NASCAR	1,434,493	5,344,884			5,344,884	3	70		70
	Bugs	272,834	6,102,679	91,607	4,032,206	10,134,885	56	25	15	40
	SpaceSta	210,716	48,706,956	162,863	20,536,251	69,287,205	103	16	19	35
	YBS	66,504	6,182,366			6,182,366	14	24		24
	Trex	62,275	47,587,040	24,532	36,969,363	84,581,863	281	4	8	12
	Pulse	60,154	6,003,363	47,287	2,862,774	8,866,137	75	12	8	20
	HaunCast	43,200	8,197,016	82,345	13,715,275	21,912,291	161	4	7	11
	GOTA	27,167	15,702,352		5,396,531	21,098,883	51	8		8
	Galapago	14,388	14,414,402	8,986	6,540,585	20,954,987	229	3	3	6
	AlienAdv	2,300	4,331,815	51,250	12,387,327	16,719,142	242	1	6	7
	Apollo13	1,797	1,735,345	12,908	516,752	2,252,437	90	1	2	3
	E3D	1,400	6,984,900	49,199	30,768,082	37,752,982	266	1	6	7
	ATSOT	454	16,007,769	12,224	21,273,478	37,281,247	432	1	3	4
	WOC		15,054,636		19,270,716	34,325,352	461			
	TR		18,798,590	1,501	12,527,550	31,325,748	344		1	1
	MTA		2,297,774		463,174	2,760,948	300			
	CDS		15,627,434	3,589	12,193,938	27,821,372	224		2	2
	CTPA		3,686,430	125	2,873,341	6,559,771	147		1	1
	Extreme		12,713,216	2,316	12,996,140	25,709,356	264		5	5
4/8/2004	NASCAR	1,313,965	6,658,849			6,658,849	4	72		72
	Bugs	303,381	6,405,585	93,517	4,129,335	10,534,919	57	24	14	38
	SpaceSta	195,050	48,951,220	81,771	20,618,022	69,675,121	104	17	17	34
	Trex	86,383	47,676,263	44,533	37,013,896	84,730,425	282	2	9	11
	Pulse	63,458	6,066,821	43,512	2,906,286	8,973,107	76	12	7	19
	HaunCast	47,700	8,244,716	88,600	13,803,875	22,048,591	162	4	7	11
	YBS	41,568	6,225,780			6,225,780	15	18		18
	GOTA	39,931	15,742,283		5,396,531	21,138,814	52	9		9
	Galapago	9,508	14,423,910	3,589	6,544,174	20,975,797	230	3	2	5
	AlienAdv	3,000	4,334,815	52,500	12,430,827	16,765,642	243	1	6	7
	E3D	1,859	6,986,759	53,200	30,821,282	37,808,041	267	1	6	7
	Apollo13	596	1,735,941	8,099	524,851	2,261,132	91	1	3	4
	CTPA	530	3,686,959	1,086	2,874,427	6,561,580	148	2	1	3
	ATSOT	171	16,008,095	11,076	21,286,696	37,294,791	433	1	3	4
	Extreme		12,713,216	4,514	13,000,654	25,713,870	265		5	5
	WOC		15,054,636	170	19,270,886	34,325,522	462		1	1
	TR		18,798,590	1,316	12,528,996	31,327,194	345		1	1
	CDS		15,627,434	3,654	12,198,886	27,826,320	225		2	2
	MTA		2,297,774		463,174	2,760,948	301			
4/15/2004	NASCAR	1,186,272	7,845,121			7,845,121	5	72		72
	Bugs	287,814	6,713,878	121,999	4,271,267	10,985,146	58	26	14	40
	SpaceSta	285,047	49,372,498	118,204	20,736,226	70,216,727	105	16	19	35
	Trex	91,911	47,768,832	35,478	37,049,374	84,856,910	283	4	8	12
	Pulse	67,726	6,134,547	48,186	2,954,472	9,089,019	77	11	8	19
	GOTA	63,123	15,805,406		5,396,531	21,201,937	53	9		9
	HaunCast	43,650	8,288,366	113,354	13,917,229	22,205,595	163	4	7	11
	YBS	31,212	6,252,926			6,252,926	16	16		16
	Galapago	13,944	14,444,246	6,282	6,550,456	20,995,358	231	4	2	6
	ATSOT	1,975	16,010,070	12,841	21,304,479	37,314,549	434	1	3	4
	AlienAdv	1,943	4,339,758	54,033	12,484,860	16,824,618	244	1	6	7
	E3D	1,900	6,988,659	41,002	30,862,284	37,850,943	268	1	6	7
	Apollo13	463	1,736,404	3,075	527,926	2,264,330	92	1	2	3
	CTPA	194	3,687,153	1,070	2,875,497	6,562,651	149	1	1	2

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	MTA		2,297,774		463,174	2,760,948	302			
	CDS		15,627,434	3,721	12,202,858	27,828,151	226		2	2
	WOC		15,054,636		19,270,886	34,325,522	463			
	Extreme		12,713,216	2,924	13,003,578	25,716,794	266		5	5
	TR		18,798,590	2,296	12,530,209	31,328,407	346		1	1
4/22/2004	NASCAR	775,827	8,620,948			8,620,948	6	72		72
	Bugs	262,444	6,969,574	84,902	4,351,431	11,321,005	59	26	15	41
	SpaceSta	222,214	49,614,410	237,701	20,806,891	70,515,357	106	18	19	35
	Trex	71,377	47,840,208	86,833	37,136,207	84,999,284	284	4	11	15
	Pulse	64,148	6,198,695	47,156	3,001,628	9,200,323	78	12	8	20
	GOTA	43,563	15,848,969		5,396,531	21,245,500	54	9		9
	HaunCast	41,292	8,329,658	122,928	14,040,157	22,369,815	164	4	8	12
	YBS	18,319	6,270,006			6,270,006	17	16		16
	Galapago	4,527	14,449,206	16,563	6,567,019	21,018,910	232	3	3	6
	AlienAdv	1,830	4,338,588	38,499	12,523,359	16,861,947	245	1	6	7
	E3D	1,500	6,990,159	45,722	30,908,006	37,898,165	269	1	6	7
	Apollo13	123	1,736,527	5,584	533,510	2,270,037	93	1	2	3
	CTPA		3,687,153	2,753	2,878,250	6,567,187	150		1	1
	Extreme		12,713,216	2,879	13,006,457	25,719,673	267		5	5
4/29/2004	NASCAR	719,868	9,340,539			9,340,539	7	72		72
	Bugs	291,902	7,394,580	70,903	4,459,978	11,854,558	60	27	14	41
	SpaceSta	208,267	49,839,194	167,036	20,973,927	70,891,677	107	18	19	37
	Pulse	72,157	6,270,852	50,865	3,052,493	9,323,345	79	12	9	21
	Trex	50,188	47,897,707	16,829	37,153,036	85,069,778	285	4	11	15
	HaunCast	43,003	8,372,661	123,100	14,163,257	22,535,918	165	4	8	12
	GOTA	39,189	15,888,158		5,396,531	21,284,689	55	10		10
	YBS	20,830	6,296,181			6,296,181	18	17		17
	Galapago	10,224	14,459,430	5,687	6,572,706	21,035,914	233	3	2	5
	AlienAdv	1,950	4,340,538	38,555	12,560,914	16,901,452	246	1	6	7
	CTPA	1,783	3,688,936	1,554	2,879,804	6,568,740	151	1	1	2
	E3D	1,467	6,991,626	43,605	30,951,611	37,943,237	270	1	6	7
	Apollo13		1,736,527	1,782	535,292	2,272,159	94		1	1
	Extreme		12,713,216	2,468	13,008,925	25,722,141	268		5	5

*(from **SHORTS** on page 28)*

bly lighter and more flexible than existing 15/70 or 8/70 3D cameras or rigs.

Melkumov points out that the camera would also be well suited to making 3D films intended for 35mm or digital projection. For more information, e-mail him at info@stereokino.ru, visit www.stereokino.ru, or contact his U.S. representative, **Oskar Karash**, in Houston at 713-266-3944 or at ok@russianeering.com.

LF crew first to travel entire Nile

Two members of an LF film crew have become the first people in history to follow the Nile River from its source as the Blue Nile in Ethiopia all the way to Alexandria, Egypt, where it flows into the Mediterranean Sea. On April 18, **Pasqaule Scaturro** and **Gordon Brown** completed the 114-day, 3,250-mile (5,200-kilometer) journey while filming ***Mystery of the Nile***, a joint production of **MacGillivray Freeman Films** and Spanish production company **Orbita Max**.

Scaturro is a well-known adventurer and geophysicist who led blind mountain climber Erik Weihenmayer to the summit of Everest in 2001. Brown is an expert kayaker and adventure filmmaker. Along with local support crews, the two men descended the river in two 16-foot (4.8-meter) inflatable rafts and a kayak, filming with an IMAX 15/70 camera and two digital video cameras. They braved capsizings, crocodile attacks, Ethiopian and Egyptian militia, Sudanese bandits, and treacherous rapids over the course of the four-month expedition.

Mystery of the Nile, directed and produced by **Jordi Llompart**, is set for release in February 2005.

First IMAX theater in Israel opens

The first 15/70 theater in Israel, the **Epic IMAX Theatre** in the resort town of Eilat, opened on May 20. The 300-seat 3D theater is located in a pyramid-shaped building designed by Toronto's Zeidler Roberts. Developer **Bennet Kaplan** of **Epic Entertainment Ltd.** in Jerusalem, calls it "the first pyramid built by the Jews."

The theater opened with ***Haunted Castle***, ***Space Station***, ***Ocean Wonderland 3D***, and ***CyberWorld***, all in Hebrew versions. A theater spokesman explained that English-language screenings will be offered during the tourist season.

Epic has signed with **Imax Corporation** to build three more theaters in Israel.

Israel's first LF theater was the **New Lineo Cinemax** in Tel Aviv, a **Megasystems** 8/70 theater that opened in 2002.

Bookings: May-June 2004 by Film

807 bookings of 103 films in 267 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
	Seoul 63	12/15/03	7/15/04
	Tallahassee	1/1/04	6/30/04
	Tsuruga	4/1/04	6/30/04
Africa	Edmonton FP	6/5/04	6/25/04
	Fort Lauderdale	**5/1/04**	**8/31/04**
	Nuremberg	**12/15/01**	**12/31/04**
	Parker	8/29/03	8/29/04
	Sioux Falls	**5/28/04**	**6/4/04**
AIWC	Garza Garcia	4/22/04	10/21/04
AJ	Calgary SC	9/26/03	6/18/04
	Cincinnati	2/28/04	5/28/04
	Kuwait City	11/21/03	5/21/04
	Puebla	4/2/04	10/2/04
	Taichung ST	1/1/04	12/31/04
	Tijuana	**10/4/03**	**6/30/04**
	Woodridge Cmk	3/12/04	6/17/04
Alamo	San Antonio 2D		
Alaska	Cathedral City	1/9/04	5/9/04
	Houston MNS	9/3/03	9/30/04
	Lucerne	2/2/02	6/30/04
	Nuremberg	1/1/04	6/30/04
	Puebla	**4/30/04**	**7/30/04**
	San Antonio 2D	**5/21/04**	**6/17/04**
	Vancouver Imx	**5/1/04**	**8/31/04**
	Yellowstone	4/30/04	7/15/04
ALBT	Alamogordo	1/2/04	6/30/04
	Barcelona	11/27/03	5/31/04
	Berlin Disc	12/1/02	
	Branson	4/23/04	4/30/05
	Cincinnati	5/29/04	10/1/04
	Copenhagen	4/24/04	10/24/04
	Hague	9/1/03	10/31/04
	Hastings	3/1/04	9/13/04
	Hong Kong	4/1/04	9/30/04
	Lucerne	2/6/04	8/6/04
	Memphis Pink	3/6/04	11/12/04
	Pitea	2/1/04	1/31/05
	Speyer Imax	9/18/03	5/18/04
	Stockholm	9/20/02	9/30/04
AlienAdv	Alamogordo	3/1/04	2/28/05
	Barcelona	4/1/03	12/31/04
	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/04
	Eilat Epic	4/4/04	3/31/05
	Fort Lauderdale	**6/11/04**	**8/31/04**
	Madrid	4/2/03	12/31/04
	Manchester UCI	7/25/03	8/1/04
	Warsaw IT	3/19/04	3/31/05
	Wuerzburg	8/9/02	8/31/04
AllAcces	Bratislava	5/13/03	5/14/04
	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
Antarc	Hibbing	9/1/03	8/30/04
Apollo13	Cedar Rapids	4/30/04	5/30/04
	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
	London ONT	2/6/04	5/5/04
	Malta	5/1/04	8/1/04
	Mumbai	10/1/03	9/30/04
	Shanghai PC	2/20/04	
	Singapore GV	1/1/04	7/31/04
AR	Boston MOS	4/2/04	9/30/04
	Calgary SC	4/2/04	12/2/04
	Chicago Imx	5/7/04	9/30/04
	Columbus COSI	12/26/03	6/1/04
	Dallas SP	11/28/03	5/28/04
	Detroit	5/1/04	11/14/04
	Dulles	12/15/03	9/30/04
	Hague	2/17/04	5/27/04
	Houston MNS	**6/11/04**	**8/31/04**
	Melbourne WBS	**10/23/03**	**9/30/04**
	Paris Geo	4/11/03	10/9/04
	Poitiers Imax	2/15/04	10/15/04
	San Antonio 2D	**5/22/04**	**12/31/04**
	San Diego RHF	**1/17/04**	**9/4/04**
	Spokane	4/2/04	9/1/04
	Tampa MOSI	5/24/04	9/9/04
ATSOT	Goteborg	10/2/01	10/04
	Munich	1/10/02	5/31/04
	Natick JF	8/22/03	5/31/04
	Nuremberg	12/22/01	12/31/04
	Vienna LFC	10/3/03	10/31/04
Bears	**London ONT**	**9/16/02**	**6/30/04**
	Saint Félicien	**7/1/03**	**5/31/04**
	Sudbury	**5/01**	
	Vantaa	9/1/03	11/3/04
	Yellowstone	6/1/02	
Beavers	Los Angeles CSC	7/1/03	7/1/04
	Taipei MCRC	7/1/03	12/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague IT	10/9/03	10/8/04
	Tallahassee	8/15/03	5/31/04
Bugs	Albuquerque	3/25/04	3/1/05
	Amneville Gau	**5/1/04**	**5/1/05**
	Apple Valley Imx	**5/28/04**	**10/28/04**
	Berlin CS	**4/8/04**	**10/1/04**
	Berlin Disc	10/18/03	11/1/04
	Boston NEA	9/9/03	6/30/04
	Bradford	7/9/03	7/1/04
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Calgary EC	**4/27/04**	**10/1/04**
	Charleston SC	4/1/04	10/1/04
	Charleston WV	3/24/04	6/30/04
	Chattanooga	**3/1/04**	**9/1/04**
	Fort Worth	3/3/04	9/1/04
	Galveston	5/23/03	5/23/04
	Glasgow	**9/26/03**	**6/1/05**
	Grand Rapids JLT	4/9/04	10/30/04
	Harrisburg	2/28/04	6/1/04
	Houston MNS	3/12/04	9/2/04
	Indianapolis Imx	**3/29/04**	**7/4/04**
	Jersey City	1/31/04	1/11/05
	London BFI	10/3/03	4/30/05
	London SM	10/3/03	4/30/05
	Los Angeles CSC	**3/23/04**	**12/15/04**
	Los Angeles Loe	**5/7/04**	**8/7/04**
	Lubbock	2/13/04	8/13/04
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	10/9/03	10/10/04
	Munich	11/1/03	1/1/05
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/05
	New York AMNH	4/24/04	12/24/04
	Nuremberg	11/1/03	11/1/04
	Oklahoma City	**3/5/04**	**8/5/04**
	Omaha	**5/1/04**	**3/31/05**
	Philadelphia	1/2/04	7/1/04
	Phoenix	**5/29/04**	**6/1/05**
	Quebec	**5/16/03**	**6/17/04**
	Salt Lake City CP	7/24/03	7/24/04
	San Antonio 3D	**1/9/04**	**12/1/04**
	San Diego RHF	**8/8/03**	**6/20/04**
	San Jose	10/1/03	8/1/04
	Seattle PSC 2	12/27/03	12/1/04
	Shreveport	3/13/04	11/13/04
	Stockholm	9/1/03	9/1/04
	Sydney WBS	4/11/03	4/11/05
	Tampa Reg	**8/8/03**	**5/21/04**
	Victoria	**11/14/03**	**5/6/04**
	Vienna LFC	3/23/04	9/1/04
	Warsaw IT	3/5/04	
	Washington NMNH	3/14/03	3/11/05
CDS	Berlin CS	1/21/00	12/31/04
	Fort Lauderdale	10/5/02	7/31/04
	Hague	12/3/03	5/31/04
CRA	Austin	1/17/04	5/14/04
	Charleston SC	2/1/04	9/5/04
	Chattanooga	9/3/03	5/3/04
	Columbus COSI	1/1/04	9/1/04
	Davenport	3/20/04	11/30/04
	Denver MNS	**3/1/04**	**2/14/05**
	Edmonton Ody	2/1/04	10/31/04
	Hong Kong	2/1/04	7/31/04
	Houston MNS	6/4/04	12/31/04
	Los Angeles CSC	1/30/04	8/22/04
	Saint Augustine	1/10/04	6/30/04
	San Diego RHF	2/14/03	6/04
	Seattle PSC 1	3/10/04	9/10/04
	Sydney WBS	2/15/04	7/5/04
	Tijuana	**6/15/04**	**5/31/05**
	Toronto OSC	10/17/03	3/31/05
	Vancouver SW	3/16/04	9/04
CTPA	Bangkok	6/20/03	6/20/04
	Menlyn ISA	1/30/04	1/29/05
	Raleigh Exp	4/1/04	9/1/04
	Sudbury	5/5/03	6/30/04
CV	Bogota	11/28/03	9/28/04
	Karlshamn	4/15/03	9/14/04
	Salt Lake City CP	4/10/04	8/10/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Kitakyushu	5/1/04	3/31/05
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague IT	9/11/03	9/10/04
	Taranto	7/24/03	7/23/04
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Aguascalientes	12/25/03	6/24/04
	Cedar Rapids	3/1/04	10/18/04
	Karlshamn	9/15/03	2/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Mumbai	**5/1/04**	**2/28/05**
	Norwalk	6/18/04	10/7/04
	Pitea	5/15/03	5/04
E3D	Berlin Disc	6/1/03	12/31/04
	Bratislava	1/15/03	1/31/05
	Glasgow	**6/25/04**	**12/31/04**
	Madrid	10/26/00	12/31/04
	Malta	3/1/02	7/04
	Mexico City Pap	2/1/04	9/30/04
	Munich	1/15/01	12/31/04
	Natick JF	7/1/02	6/30/04
	Osaka Sun	1/1/04	7/31/04
	Sinsheim	5/16/03	12/31/04
	Warsaw IT	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05

Film	Theater	Open	Close
	Stockholm	**3/1/04**	**12/31/04**
EMSH	Castle Rock	3/92	
Everest	Davenport	11/28/03	7/1/04
	Hyderabad	6/03	5/04
	Las Vegas Imx	11/17/03	5/6/04
	Oulu	4/26/04	4/30/05
	Singapore GV	9/15/03	9/15/04
	Sioux Falls	**6/5/04**	**10/1/04**
	Tel Aviv NL	11/26/02	11/25/04
Extreme	**Athens Eug**	**5/21/04**	**5/21/05**
	Berlin Disc	**5/2/00**	**12/31/04**
	Guayaquil	10/31/03	10/30/04
	Nuremberg	12/22/01	12/31/04
	Townsville	11/00	6/04
FEOC	**Grand Rapids JLT**	**5/1/04**	**5/1/05**
	Tijuana	10/25/03	
FOK	Edmonton Ody	6/5/04	6/25/05
FON	**Boston MOS**	**5/28/04**	
	San Diego RHF	5/28/04	
	Toronto OSC	**6/4/04**	
Galapago	Bangkok	3/1/02	6/30/04
	Guayaquil	11/15/03	11/15/04
	Sinsheim	3/10/01	12/31/04
GC	Grand Canyon	11/1/99	12/31/05
	Hartberg	9/6/03	9/5/04
	Killeen	1/19/04	7/19/04
	Nanchang	3/1/04	2/28/05
	Parker	2/1/04	2/1/05
	Sacramento Imx	3/1/03	6/30/04
	Singapore SC	2/5/04	7/5/04
	Valencia Spn	4/16/04	4/15/05
GN	**Grand Rapids JLT**	**5/1/04**	**5/1/05**
	Zion	3/04	6/04
HaunCast	Barcelona	5/7/02	6/30/04
	Berlin CS	4/5/01	6/30/04
	Berlin Disc	4/5/01	6/30/04
	Eilat Epic	4/4/04	3/31/05
	Galveston	3/1/04	10/31/04
	Goteborg	4/15/03	8/31/04
	Houston MNS	**5/31/04**	**10/31/04**
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	12/1/01	10/31/04
	Madrid	6/12/02	6/30/04
	Malta	7/26/03	8/31/04
	Manchester UCI	9/1/02	8/31/04
	Melbourne WBS	9/13/01	8/04
	Moscow	1/1/04	11/30/04
	Munich	9/4/03	8/31/04
	New Orleans	1/9/04	11/30/04
	Nuremberg	5/28/03	8/31/04
	San Antonio 3D	8/15/03	6/30/04
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tempe Imx	9/24/03	8/31/04
	Vienna LFC	3/26/04	2/26/05
	Warsaw IT	**6/1/04**	**5/31/05**
	Wuerzburg	12/1/01	8/31/04
HB	Alexandria	10/1/03	9/30/04
	Apple Valley Imx	2/20/04	5/20/04
	Barcelona	5/7/02	12/31/04
	Berlin Disc	**11/30/01**	**12/31/04**
	Birmingham AL	5/1/04	1/31/05
	Bristol	10/15/01	10/31/04
	Brussels	5/1/02	8/31/04
	Denver MNS	9/1/02	9/30/04
	Dwingeloo	4/27/02	5/04
	Edmonton Ody	6/22/02	9/30/04
	Espinho	7/19/03	7/31/04
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Harrisburg	**1/1/03**	**12/31/04**
	Hartberg	4/30/04	4/30/05
	Lansing JLT	4/1/04	12/31/04
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Melbourne WBS	**10/7/02**	**12/31/04**
	Munich	4/18/02	12/31/04
	Natick JF	**11/15/02**	**5/31/05**
	Nuremberg	7/4/02	6/30/04

Film	Theater	Open	Close
	Oakland	**8/30/02**	**12/31/04**
	Palma de Mallorca	1/1/04	6/30/04
	Pitea	10/25/03	9/30/04
	Richmond SMV	**9/20/03**	**8/31/04**
	Sacramento Imx	1/16/04	5/21/04
	Saint Louis SC	2/20/04	6/30/04
	Sioux Falls	1/31/04	5/28/04
	Speyer Dome	6/6/02	12/31/04
	Spokane	3/15/04	6/30/04
	Stockholm	11/30/01	12/31/04
	Sudbury	**5/1/04**	**6/30/05**
	Sydney WBS	**7/22/02**	**12/31/04**
	Toronto OSC	10/12/01	6/30/04
	Victoria	3/8/04	10/31/04
	Vienna LFC	**6/7/02**	**3/31/05**
HCBTD	San Simeon	8/17/96	
Horses	Amneville Gau	3/1/03	9/1/04
	Regina	6/1/04	12/1/04
HPPOA	**Addison Mar**	**6/4/04**	**8/04**
	Boise Reg	**6/4/04**	**8/04**
	Boston NEA	**6/4/04**	**8/04**
	Buffalo Reg	**6/4/04**	**8/04**
	Buford Reg	**6/4/04**	**8/04**
	Calgary FP	**6/4/04**	**8/04**
	Cathedral City	**6/4/04**	**8/04**
	Charleston SC	**6/4/04**	**8/04**
	Chicago Imx	**6/4/04**	**8/04**
	Col Springs Cmk	**6/4/04**	**8/04**
	Columbus Mar	**6/4/04**	**8/04**
	Dallas Cmk	**6/4/04**	**8/04**
	Dearborn	**6/4/04**	**8/04**
	Denver CC Reg	**6/4/04**	**8/04**
	Dublin Reg	**6/4/04**	**8/04**
	Edmonton FP	**6/4/04**	**8/04**
	Grand Rapids JLT	**6/4/04**	**8/04**
	Halifax	**6/4/04**	**8/04**
	Hampton	**6/4/04**	**8/04**
	Houston Reg	**6/4/04**	**8/04**
	Irvine Reg	**6/4/04**	**8/04**
	King of Prussia Reg	**6/4/04**	**8/04**
	Langley FP	**6/4/04**	**8/04**
	Lansing JLT	**6/4/04**	**8/04**
	Lincolnshire Reg	**6/4/04**	**8/04**
	Los Angeles Loe	**6/4/04**	**8/04**
	Los Angeles NA	**6/4/04**	**8/04**
	Manchester UCI	**6/4/04**	**8/04**
	Mississauga FP	**6/4/04**	**8/04**
	Montreal FP	**6/4/04**	**8/04**
	Moscow	**6/4/04**	**8/04**
	Nashville Reg	**6/4/04**	**8/04**
	Natick JF	**6/4/04**	**8/04**
	New Orleans	**6/4/04**	**8/04**
	New Rochelle Reg	**6/4/04**	**8/04**
	New York Loe	**6/4/04**	**8/04**
	Ontario Reg	**6/4/04**	**8/04**
	Pittsburgh CSC	**6/4/04**	**8/04**
	Prague IT	**6/10/04**	**8/04**
	Rochester Cmk	**6/4/04**	**8/04**
	Saint Louis SC	**6/4/04**	**8/04**
	San Antonio 2D	**6/4/04**	**8/04**
	San Francisco Loe	**6/4/04**	**8/04**
	Seattle PSC 2	**6/4/04**	**8/04**
	Spokane	**6/11/04**	**8/04**
	Tampa Reg	**6/4/04**	**8/04**
	Tokyo Mer	**6/26/04**	**9/04**
	Toronto FP	**6/4/04**	**8/04**
	Tulsa Cmk	**6/4/04**	**8/04**
	Valencia Reg	**6/4/04**	**8/04**
	Vienna LFC	**6/4/04**	**8/04**
	Warsaw IT	**6/4/04**	**8/04**
	West Nyack Imx	**6/4/04**	**8/04**
	Woodbridge FP	**6/4/04**	**8/04**
	Woodridge Cmk	**6/4/04**	**8/04**
India	**Berlin Disc**	**10/1/03**	**7/19/04**
	Boston MOS	**1/17/04**	**9/1/04**
	Coomera	12/1/03	12/26/04
	Lucerne	**5/7/04**	**10/31/04**
	Mobile	**6/1/03**	**6/30/04**
	Paris Geo	**10/22/03**	**10/6/04**
	Raleigh Exp	2/27/04	10/28/04

Film	Theater	Open	Close
	Taipei MCRC	**7/1/02**	
	Toronto OP	5/1/03	12/31/04
	Vancouver SW	5/7/04	11/1/04
	Vienna LFC	**10/1/03**	**7/1/04**
	Winnipeg Imx	**5/7/04**	
IOTS	Halifax	7/11/03	6/10/04
	Syracuse	1/31/04	6/30/04
	Townsville	7/19/02	7/18/04
ITD	Bremen	12/19/03	12/18/04
	Dallas SP	6/1/04	10/1/04
JGWC	Atlanta FMNH	2/7/04	8/6/04
	Baltimore	**5/31/04**	**6/30/05**
	Calgary EC	**4/1/04**	**10/1/04**
	Glasgow	**6/1/04**	**12/1/04**
	Kaohsiung	1/4/04	5/31/04
	London ONT	6/1/03	6/30/04
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Orlando SC	2/14/04	8/13/04
	Pittsburgh CSC	10/17/03	6/30/04
	Sagamihara	**4/1/04**	**3/31/05**
	Vancouver SW	11/7/03	5/6/04
JIAC	Baltimore	7/1/03	6/30/04
	Omaha	3/1/04	8/1/04
	Pitea	9/15/03	9/14/04
Kilimanj	Berlin Disc	1/1/04	8/31/04
	Edmonton Ody	10/10/03	9/6/04
	Hastings	6/7/04	12/6/04
	Houston MNS	3/12/04	6/7/04
	Nuremberg	4/1/04	9/30/04
	Philadelphia	1/23/04	5/9/04
	Phoenix	2/1/04	9/5/04
	Providence Imx	**5/25/04**	**8/25/04**
	San Antonio 2D	1/23/04	5/30/04
L&C	Birmingham AL	1/17/04	9/24/04
	Boston MOS	9/28/02	6/30/04
	Chicago MSI	2/13/04	10/15/04
	Cleveland	2/28/04	8/31/04
	Corpus Christi	1/1/03	9/4/04
	Fort Lauderdale	9/26/03	9/25/04
	Fort Worth	9/1/03	5/27/04
	Harrisburg	10/19/02	5/31/04
	Hastings	12/1/03	6/30/04
	Indianapolis Imx	2/7/03	12/31/04
	Lansing JLT	11/25/03	6/30/04
	Louisville	10/4/03	6/4/04
	Oakland	6/1/03	5/31/04
	Oklahoma City	10/15/03	5/28/04
	Pittsburgh CSC	6/20/03	6/04
	Providence Imx	1/1/04	7/4/04
	Raleigh Exp	10/3/03	5/27/04
	Richmond SMV	4/5/03	6/30/04
	Roanoke	10/1/03	5/31/04
	Rochester MSC	7/1/03	7/31/04
	Sacramento Imx	2/2/04	8/1/04
	Saint Louis SC	9/26/03	5/31/04
	Saint Paul	10/7/03	9/7/04
	San Diego RHF	8/2/02	6/04
	San Jose	10/1/03	10/31/05
	Seattle PSC 1	9/2/02	6/30/04
	Sioux Falls	1/31/04	10/1/04
	Spokane	3/15/03	10/31/04
	Yellowstone	6/15/02	10/15/04
L5	Amneville Gau	3/1/03	9/1/04
	Madrid	6/25/03	6/24/04
LOLL	Loch Lomond	7/24/02	
LOTF	Chiba City	3/26/04	3/28/05
	Furukawa	3/6/04	5/19/04
LS	**London ONT**	**12/1/03**	**5/31/05**
	Lucerne	5/1/03	5/6/04
	Norwalk	6/18/04	10/7/04
	Penrith	7/4/03	7/3/04
LW	Boston NEA	12/6/01	12/6/04
	Calgary EC	**2/1/04**	**8/1/04**
	Myrtle Beach	5/1/02	5/1/04
	Reno Fleisch	**5/9/04**	**1/9/05**
	Richmond SMV	4/15/02	6/30/04
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Madrid	6/1/04	6/30/05

Film	Theater	Open	Close
	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
	Taipei AM	6/25/04	6/25/05
	Vancouver Imx	5/24/04	9/30/04
	West Nyack Imx	4/3/04	4/30/05
MOE	Apple Valley Imx	1/18/04	9/30/04
	Barcelona	5/1/03	12/31/04
	Bogota	12/4/03	6/30/04
	Boston MOS	6/16/01	6/30/04
	Cocoa	4/16/03	6/30/04
	Davenport	9/5/03	6/30/04
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Kansas City Sci	3/18/04	9/7/04
	Madrid	5/1/03	12/31/04
	Manchester UCI	7/1/02	6/04
	Milwaukee	3/28/04	8/8/04
	Oakland	1/1/02	6/04
	Palma de Mallorca	5/8/03	12/31/04
	Penrith	7/4/03	7/3/04
	Philadelphia	4/1/04	8/1/04
	Portland	11/2/01	6/04
	Roanoke	3/5/04	6/4/04
	San Diego RHF	11/1/01	6/04
	Sioux Falls	12/1/03	1/31/05
	Speyer Imax	2/1/01	6/04
	Sydney WBS	10/1/02	
	Tallahassee	9/6/03	12/31/04
	Warsaw IT	12/1/03	6/10/04
MOF	Orlando SC	9/18/03	5/28/04
	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Indianapolis Imx	1/9/04	5/9/04
	Kuala Lumpur NP	12/15/03	12/31/04
NASCAR	Addison Mar	3/12/04	9/11/04
	Apple Valley Imx	3/12/04	9/11/04
	Austin	3/12/04	9/11/04
	Baltimore	3/12/04	9/11/04
	Birmingham AL	3/12/04	10/17/04
	Boise Reg	3/12/04	9/11/04
	Boston NEA	3/12/04	9/11/04
	Branson	3/12/04	9/11/04
	Buffalo Reg	3/12/04	9/11/04
	Buford Reg	3/12/04	9/11/04
	Calgary FP	3/12/04	9/11/04
	Charleston SC	3/12/04	9/11/04
	Charlotte	3/12/04	9/11/04
	Chattanooga	5/28/04	9/30/04
	Chicago Imx	3/12/04	9/11/04
	Col Springs Cmk	3/12/04	9/11/04
	Columbus Mar	3/12/04	9/11/04
	Dallas Cmk	3/12/04	9/11/04
	Davenport	3/12/04	9/11/04
	Daytona Beach	4/04	
	Dearborn	3/12/04	9/11/04
	Denver CC Reg	3/12/04	9/11/04
	Dublin Reg	3/12/04	9/11/04
	Dulles	3/12/04	9/11/04
	Duluth	3/24/04	9/24/04
	Edmonton FP	3/12/04	9/11/04
	Fort Lauderdale	3/12/04	9/11/04
	Grand Rapids JLT	3/12/04	9/11/04
	Halifax	3/12/04	9/11/04
	Hampton	3/12/04	9/11/04
	Harrisburg	6/5/04	12/5/04
	Houston Reg	3/12/04	9/11/04
	Huntsville	3/12/04	9/11/04
	Hutchinson	3/12/04	9/11/04
	Indianapolis Imx	3/12/04	9/11/04
	Irvine Reg	3/12/04	9/11/04
	King of Prussia Reg	3/12/04	9/11/04
	Langley FP	3/12/04	9/11/04
	Lansing JLT	3/12/04	9/11/04
	Las Vegas Bre	3/12/04	9/11/04
	Las Vegas Imx	3/12/04	9/11/04
	Lincolnshire Reg	3/12/04	9/11/04
	Little Rock	3/12/04	9/11/04
	Los Angeles Loe	3/12/04	9/11/04
	Los Angeles NA	3/12/04	9/11/04

Film	Theater	Open	Close
	Memphis Pink	**6/26/04**	**12/25/04**
	Mississauga FP	3/12/04	9/11/04
	Mobile	3/12/04	9/11/04
	Montreal FP	3/12/04	9/11/04
	Myrtle Beach	3/12/04	9/11/04
	Nashville Reg	3/12/04	9/11/04
	Natick JF	3/12/04	9/11/04
	New Orleans	3/12/04	9/11/04
	New Rochelle Reg	3/12/04	9/11/04
	New York Loe	3/12/04	9/11/04
	Ontario Reg	3/12/04	9/11/04
	Pittsburgh CSC	**3/12/04**	**9/30/04**
	Providence Imx	3/12/04	9/11/04
	Quebec	3/12/04	10/15/04
	Richmond SMV	**4/2/04**	**9/17/04**
	Rochester Cmk	3/12/04	9/11/04
	Sacramento Imx	3/12/04	9/11/04
	Saint Augustine	3/12/04	9/11/04
	San Antonio 3D	3/12/04	9/11/04
	San Francisco Loe	3/12/04	9/11/04
	San Jose	3/12/04	9/11/04
	Seattle PSC 2	3/12/04	9/11/04
	Tallahassee	3/12/04	9/11/04
	Tampa Reg	3/12/04	9/11/04
	Tempe Imx	3/12/04	9/11/04
	Toronto FP	3/12/04	9/11/04
	Tulsa Cmk	3/12/04	9/11/04
	Valencia Reg	3/12/04	9/11/04
	Vancouver Imx	3/12/04	9/11/04
	Virginia Beach	3/12/04	9/11/04
	West Nyack Imx	3/12/04	9/11/04
	Woodbridge FP	3/12/04	9/11/04
	Woodridge Cmk	3/12/04	9/11/04
Niagara	Niagara	7/1/86	
OC	Austin	5/15/04	11/12/04
	Dallas SP	9/26/03	5/28/04
	Hampton	2/26/04	5/30/04
	Houston MNS	**1/2/04**	**5/23/04**
	Indianapolis CMI	6/1/04	8/30/04
	Providence Imx	4/1/04	8/20/04
	Tempe Imx	2/1/04	5/15/04
OM	Hague	6/30/03	8/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	
OO	**Albuquerque**	**5/1/04**	**9/30/04**
	Barcelona	**5/1/03**	**6/30/04**
	Calgary EC	**12/26/03**	**6/25/04**
	Charlotte	4/9/04	8/30/04
	Lansing JLT	11/25/03	6/15/04
	Norwalk	4/2/04	6/17/04
	Rochester MSC	**5/1/04**	**6/30/04**
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	11/15/03	9/30/04
	Shanghai Dome	**5/1/04**	**4/30/05**
	Tijuana	10/18/01	12/30/04
	Vancouver Imx	2/9/04	7/10/04
	Villahermosa	**10/4/03**	**5/15/04**
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	Apple Valley Imx	12/24/03	12/31/04
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	2/11/03	9/10/04
	Bratislava	8/1/03	7/31/04
	Chicago Imx	5/1/04	10/31/04
	Col Springs Cmk	6/20/03	6/19/04
	Dallas Cmk	2/1/04	8/1/04
	Eilat Epic	4/4/04	4/30/05
	Las Vegas Imx	10/3/03	10/3/04
	Melbourne WBS	2/1/04	1/31/05
	Moscow	9/19/03	9/18/04
	Munich	4/1/04	6/30/04
	New Orleans	1/1/04	12/31/04
	Providence Imx	6/1/04	11/30/04
	San Antonio 3D	10/15/03	10/14/04
	Tempe Imx	1/14/04	12/31/04
	Tsuruga	4/1/04	6/30/04
	Vancouver Imx	6/1/04	11/30/04
Ozarks	Branson	1/93	12/05
Pulse	Albuquerque	11/15/03	8/30/04
	Barcelona	**5/5/04**	**9/26/04**

Film	Theater	Open	Close
	Bogota	4/1/04	9/1/04
	Bratislava	11/1/03	11/1/04
	Bristol	6/10/04	9/30/04
	Columbus COSI	**3/21/03**	**5/20/04**
	Eilat Epic	4/4/04	1/6/05
	Fort Lauderdale	**3/21/03**	**5/2/04**
	Fort Worth	8/3/03	8/28/04
	Hague	2/1/04	5/1/04
	Kansas City Sci	12/26/03	5/27/04
	Louisville	3/19/04	9/30/04
	Madrid	**6/5/04**	**10/31/04**
	Phoenix	7/1/03	5/31/04
	Poitiers Omni	4/3/03	12/1/04
	Portland	6/21/03	6/7/04
	Regina	4/4/04	9/4/04
	Richmond SMV	**1/10/04**	**6/17/04**
	Rochester MSC	4/1/04	8/31/04
	Saint Augustine	2/15/04	7/15/04
	Shreveport	11/13/03	5/13/04
	Stockholm	12/1/03	11/1/04
	Tijuana	3/15/04	8/15/04
	Valencia Spn	7/1/03	7/1/04
	West Nyack Imx	4/4/04	6/4/04
Roar	Atlanta FMNH	12/6/03	5/16/04
	Hague	4/30/04	4/30/05
RSATM	Amneville Gau	6/1/04	10/1/04
	Cedar Rapids	4/30/04	5/9/04
	Edmonton Ody	6/5/04	6/25/04
	London ONT	4/2/04	7/2/04
	Moscow	5/15/04	9/15/04
SAA	Corsicana	11/1/03	5/31/04
	Dulles	12/15/03	6/15/04
	Edmonton Ody	2/14/03	6/28/04
	Garden City	1/14/04	7/14/04
	Garza Garcia	1/9/04	7/9/04
	Hastings	12/1/03	6/7/04
	Mobile	1/9/04	6/30/04
	Paris Geo	10/23/02	6/30/04
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
SacrPlan	Baltimore	4/22/04	
	Buford Reg	4/22/04	
	Col Springs Cmk	4/22/04	
	Columbus Mar	4/22/04	
	Dallas Cmk	4/22/04	
	Dearborn	4/22/04	
	Denver CC Reg	4/22/04	
	Dublin Reg	4/22/04	
	Irvine Reg	4/22/04	
	King of Prussia Reg	4/22/04	
	Los Angeles Loe	4/22/04	
	Nashville Reg	4/22/04	
	New York Loe	4/22/04	
	San Francisco Loe	4/22/04	
	Seattle PSC 2	4/22/04	
	Tampa Reg	4/22/04	
	Tulsa Cmk	4/22/04	
SE	Dallas SP	6/1/04	10/1/04
	Jakarta	11/25/03	11/25/04
Sedona	Sedona	3/28/98	12/31/05
SI	Xalapa	2/20/04	7/20/04
Skydance	Tokorozawa	12/15/03	7/30/04
Skyward	Kitakyushu	4/26/04	10/31/04
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Calgary EC	5/15/03	5/14/04
	Cocoa	10/1/02	9/30/04
	Detroit	1/1/04	12/31/04
	Dwingeloo	6/18/03	5/30/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Melbourne WBS	3/18/04	3/18/05
	Paris Geo	3/29/04	10/1/04
	Sydney WBS	3/18/04	3/17/05
	Taipei AM	3/1/01	6/30/04
SOSPI	Kaohsiung	1/1/04	11/30/04
	Lehi	12/1/03	5/31/04
	London SM	**3/10/03**	**9/30/04**

Film	Theater	Open	Close
	Malta	4/1/04	3/31/05
	Natick JF	**1/30/03**	**5/31/04**
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville Gau	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Birmingham AL	5/19/03	5/18/04
	Bratislava	4/1/04	3/31/05
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Charlotte	10/24/03	5/18/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Durban ISA	1/16/04	1/15/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Grand Rapids JLT	5/31/02	5/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Kuwait City	10/1/02	6/30/04
	Langley FP	4/26/02	4/05
	Leon Exp	12/1/03	5/31/04
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Paris Geo	10/15/03	9/30/04
	Philadelphia	6/1/02	5/04
	Prague IT	3/18/04	3/17/05
	Regina	1/1/04	12/31/04
	Richmond SMV	**3/13/04**	**8/26/04**
	Seattle PSC 2	5/17/02	5/04
	Shanghai 3D	12/12/03	12/11/04
	Sinsheim	5/9/02	5/8/04
	Sudbury	9/22/03	9/21/04
	Warsaw IT	9/1/02	9/30/04
	Washington NASM	4/17/02	
	Woodbridge FP	4/26/02	4/05
SU	**Berlin Disc**	**5/1/04**	**6/1/04**
	Columbus COSI	6/21/03	5/31/04
	Corpus Christi	8/29/03	5/1/04
	Dayton	9/27/02	
	Dulles	12/15/03	
	Garden City	**5/26/03**	**12/22/04**
	Houston MNS	4/9/04	7/9/04
	Huntsville	3/1/03	9/1/04
	Hutchinson	9/27/02	
	Lelystad	3/1/04	2/14/05
	Mexico City Pap	2/1/04	10/1/04
	Pensacola	3/26/04	9/30/04
	Victoria	**10/1/03**	**5/27/04**
	Washington NASM	9/18/02	
SupeSpee	Coomera	7/1/03	7/1/04
	Taipei AM	1/15/04	1/14/05
T40	Toronto OP	10/11/03	12/31/04
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/04
	Hutchinson	6/1/02	5/31/04
	Jackson MS	3/4/04	8/31/04
Texas	Austin	5/3/03	
	Houston MNS	1/6/04	
	San Antonio 2D	**4/16/04**	
TF	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
	Hague	6/27/03	5/31/04
Trex	Berlin CS	1/21/00	12/04
	Bremen	12/19/03	12/28/04
	Charlotte	2/13/04	10/15/04
	Cleveland	8/15/03	8/14/04
	Katowice IT	7/5/02	9/30/04
	London BFI	7/21/02	9/04
	London SM	7/25/03	7/24/04
	Mobile	5/5/03	5/4/04
	Moscow	9/19/03	9/18/04
	Osaka Sun	3/25/04	6/30/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TS	Gurnee	5/1/04	9/25/04
	Hull	4/1/04	9/30/04
	Kaohsiung	6/1/04	12/1/04
	London SM	1/14/04	9/30/04
	Munich	**5/13/04**	**5/12/05**
	Myrtle Beach	5/14/03	5/13/04
	Portland	3/10/04	9/10/04
	San Diego RHF	2/13/04	5/13/04
	San Jose	6/27/03	6/9/04
	Shakopee	**5/1/04**	**9/30/04**
	Singapore SC	3/15/04	9/15/04
	Speyer Imax	**5/6/04**	**5/15/05**
	Sudbury	2/1/04	8/31/04
UGs	**Amneville Gau**	**7/03**	**5/25/04**
	Roanoke	11/03	11/04
	Wuerzburg	7/1/02	12/04
VOSAS	Poitiers MC	2/04	11/04
VOTDS	Boston NEA	2/10/04	2/10/05
	Copenhagen	2/15/04	10/15/04
	Kansas City Sci	1/9/04	6/17/04
	Los Angeles CSC	9/9/03	5/3/04
	New York AMNH	11/11/03	7/11/04
	Norwalk	2/13/04	6/17/04
	Syracuse	11/22/03	5/22/04
	Taipei MCRC	1/1/04	12/31/04
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	2/28/05
	Cocoa	7/1/02	6/30/04
	Katowice IT	3/1/04	8/31/04
	Milwaukee	12/19/03	6/30/04
	San Diego RHF	7/1/03	6/30/04
	Singapore SC	2/5/04	7/5/04
Wildfire	**San Diego NHM**	**1/04**	**7/04**
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	**London ONT**	**8/10/00**	**6/30/04**
	Taipei AM	7/19/03	7/18/04
	Yellowstone	**6/1/01**	
YBS	Vancouver SW	12/25/03	5/6/04
Yell	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

May-June 2004 by Theater

Theater	Film	Open	Close
Addison Mar	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Aguascalientes	Dolphins	12/25/03	6/24/04
Alamogordo	ALBT	1/2/04	6/30/04
	AlienAdv	3/1/04	2/28/05
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	Bugs	3/25/04	3/1/05
	OO	**5/1/04**	**9/30/04**
	Pulse	11/15/03	8/30/04
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	**Bugs**	**5/1/04**	**5/1/05**
	Horses	3/1/03	9/1/04
	L5	3/1/03	9/1/04
	RSATM	6/1/04	10/1/04
	SpaceSta	4/1/04	3/31/05
	UGs	**7/03**	**5/25/04**
Apple Valley Imx	**Bugs**	**5/28/04**	**10/28/04**
	HB	2/20/04	5/20/04
	MOE	1/18/04	9/30/04
	NASCAR	3/12/04	9/11/04
	OW3D	12/24/03	12/31/04
Athens Eug	Discov	1/17/04	1/16/05
	Extreme	**5/21/04**	**5/21/05**
Atlanta FMNH	JGWC	2/7/04	8/6/04
	Roar	12/6/03	5/16/04
Austin	CRA	1/17/04	5/14/04
	NASCAR	3/12/04	9/11/04
	OC	5/15/04	11/12/04
	Texas	5/3/03	
Baltimore	**JGWC**	**5/31/04**	**6/30/05**
	JIAC	7/1/03	6/30/04
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	Galapago	3/1/02	6/30/04
Barcelona	ALBT	11/27/03	5/31/04
	AlienAdv	4/1/03	12/31/04
	HaunCast	5/7/02	6/30/04
	HB	5/7/02	12/31/04
	M3D	5/1/04	5/31/05
	MOE	5/1/03	12/31/04
	OO	**5/1/03**	**6/30/04**
	Pulse	**5/5/04**	**9/26/04**
	SpaceSta	11/7/02	11/6/04
Baton Rouge	TBAA	5/24/03	5/26/04
	Whales	3/1/04	2/28/05
Berlin CS	AlienAdv	3/1/00	
	Bugs	**4/8/04**	**10/1/04**
	CDS	1/21/00	12/31/04
	Cyberwor	11/16/00	12/04
	HaunCast	4/5/01	6/30/04
	OW3D	6/5/03	6/4/04
	SpaceSta	5/28/02	12/31/04
	Trex	1/21/00	12/04
Berlin Disc	ALBT	12/1/02	
	AlienAdv	6/14/03	6/30/04
	Bugs	10/18/03	11/1/04
	E3D	6/1/03	12/31/04
	Extreme	**5/2/00**	**12/31/04**
	HaunCast	4/5/01	6/30/04
	HB	**11/30/01**	**12/31/04**
	India	**10/1/03**	**7/19/04**
	Kilimanj	1/1/04	8/31/04
	OW3D	6/12/03	6/11/04
	SU	**5/1/04**	**6/1/04**
Birmingham AL	HB	5/1/04	1/31/05
	L&C	1/17/04	9/24/04
	NASCAR	3/12/04	10/17/04
	SpaceSta	5/19/03	5/18/04
Bogota	CV	11/28/03	9/28/04
	MOE	12/4/03	6/30/04
	Pulse	4/1/04	9/1/04
Boise Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Boston MOS	AR	4/2/04	9/30/04
	FON	**5/28/04**	
	India	**1/17/04**	**9/1/04**
	L&C	9/28/02	6/30/04
	MOE	6/16/01	6/30/04
Boston NEA	Bugs	9/9/03	6/30/04
	HPPOA	**6/4/04**	**8/04**
	LW	12/6/01	12/6/04
	NASCAR	3/12/04	9/11/04
	OW3D	2/11/03	9/10/04
	VOTDS	2/10/04	2/10/05
Bradford	Bugs	7/9/03	7/1/04
	M3D	4/3/04	4/30/05
Branson	ALBT	4/23/04	4/30/05
	NASCAR	3/12/04	9/11/04
	Ozarks	1/93	12/05
Bratislava	AllAcces	5/13/03	5/14/04

Theater	Film	Open	Close
	Bugs	2/5/04	2/1/06
	E3D	1/15/03	1/31/05
	OW3D	8/1/03	7/31/04
	Pulse	11/1/03	11/1/04
	SpaceSta	4/1/04	3/31/05
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
	Trex	12/19/03	12/28/04
Bristol	Bugs	3/18/03	3/18/05
	HB	10/15/01	10/31/04
	Pulse	6/10/04	9/30/04
	SpaceSta	5/1/02	11/9/04
Brussels	HB	5/1/02	8/31/04
Buffalo Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Buford Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Calcutta	MOTM	10/10/03	
Calgary EC	**Bugs**	**4/27/04**	**10/1/04**
	JGWC	**4/1/04**	**10/1/04**
	LW	**2/1/04**	**8/1/04**
	OO	**12/26/03**	**6/25/04**
	Solarmax	5/15/03	5/14/04
Calgary FP	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Calgary SC	AJ	9/26/03	6/18/04
	AR	4/2/04	12/2/04
Castle Rock	EMSH	3/92	
Cathedral City	Alaska	1/9/04	5/9/04
	HPPOA	**6/4/04**	**8/04**
Cedar Rapids	Apollo13	4/30/04	5/30/04
	Dolphins	3/1/04	10/18/04
	RSATM	4/30/04	5/9/04
Charleston SC	Bugs	4/1/04	10/1/04
	CRA	2/1/04	9/5/04
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Charleston WV	Bugs	3/24/04	6/30/04
Charlotte	NASCAR	3/12/04	9/11/04
	OO	4/9/04	8/30/04
	SpaceSta	10/24/03	5/18/04
	Trex	2/13/04	10/15/04
Chattanooga	**Bugs**	**3/1/04**	**9/1/04**
	CRA	9/3/03	5/3/04
	NASCAR	5/28/04	9/30/04
Chiba City	LOTF	3/26/04	3/28/05
Chicago Imx	AR	5/7/04	9/30/04
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	OW3D	5/1/04	10/31/04
Chicago MSI	L&C	2/13/04	10/15/04
Cincinnati	AJ	2/28/04	5/28/04
	ALBT	5/29/04	10/1/04
Cleveland	L&C	2/28/04	8/31/04
	Trex	8/15/03	8/14/04
Cocoa	MOE	4/16/03	6/30/04
	Solarmax	10/1/02	9/30/04
	Whales	7/1/02	6/30/04
Col Springs Cmk	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	OW3D	6/20/03	6/19/04
	SacrPlan	4/22/04	
	SpaceSta	2/21/03	4/05
Columbus COSI	AR	12/26/03	6/1/04
	CRA	1/1/04	9/1/04
	Pulse	**3/21/03**	**5/20/04**
	SU	6/21/03	5/31/04
Columbus Mar	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Coomera	India	12/1/03	12/26/04
	SupeSpee	7/1/03	7/1/04
	TR	7/1/03	6/30/04
Copenhagen	ALBT	4/24/04	10/24/04
	VOTDS	2/15/04	10/15/04
Corpus Christi	L&C	1/1/03	9/4/04
	SU	8/29/03	5/1/04
Corsicana	SAA	11/1/03	5/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	OW3D	2/1/04	8/1/04
	SacrPlan	4/22/04	
	SpaceSta	4/19/02	4/05
Dallas SP	AR	11/28/03	5/28/04
	ITD	6/1/04	10/1/04
	OC	9/26/03	5/28/04
	SE	6/1/04	10/1/04
Davenport	CRA	3/20/04	11/30/04
	Everest	11/28/03	7/1/04
	MOE	9/5/03	6/30/04
	NASCAR	3/12/04	9/11/04
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Denver CC Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Denver MNS	**CRA**	**3/1/04**	**2/14/05**
	HB	9/1/02	9/30/04
Detroit	AR	5/1/04	11/14/04
	Solarmax	1/1/04	12/31/04
Dublin Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Dulles	AR	12/15/03	9/30/04
	NASCAR	3/12/04	9/11/04
	SAA	12/15/03	6/15/04
	SU	12/15/03	
Duluth	NASCAR	3/24/04	9/24/04
Durban ISA	SpaceSta	1/16/04	1/15/05
Dwingeloo	HB	4/27/02	5/04
	Solarmax	6/18/03	5/30/04
Edmonton FP	Africa	6/5/04	6/25/04
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Edmonton Ody	CRA	2/1/04	10/31/04
	FOK	6/5/04	6/25/05
	HB	6/22/02	9/30/04
	Kilimanj	10/10/03	9/6/04
	RSATM	6/5/04	6/25/04
	SAA	2/14/03	6/28/04
Eilat Epic	AlienAdv	4/4/04	3/31/05
	AllAcces	4/4/04	2/14/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
	Pulse	4/4/04	1/6/05
	SpaceSta	4/4/04	2/14/05
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	**Africa**	**5/1/04**	**8/31/04**
	AlienAdv	**6/11/04**	**8/31/04**
	CDS	10/5/02	7/31/04
	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	NASCAR	3/12/04	9/11/04
	Pulse	**3/21/03**	**5/2/04**
	SpaceSta	2/14/04	3/31/05
Fort Worth	Bugs	3/3/04	9/1/04
	L&C	9/1/03	5/27/04
	Pulse	8/3/03	8/28/04
Furukawa	LOTF	3/6/04	5/19/04
Galveston	Bugs	5/23/03	5/23/04
	HaunCast	3/1/04	10/31/04
	SpaceSta	5/24/02	5/05
Garden City	SAA	1/14/04	7/14/04
	SpaceSta	4/19/02	5/05
	SU	**5/26/03**	**12/22/04**
Garza Garcia	AIWC	4/22/04	10/21/04
	SAA	1/9/04	7/9/04
Glasgow	**Bugs**	**9/26/03**	**6/1/05**
	Cyberwor	10/1/02	12/31/04
	E3D	**6/25/04**	**12/31/04**
	JGWC	**6/1/04**	**12/1/04**
	SpaceSta	4/1/03	12/31/04
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	8/31/04
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	Bugs	4/9/04	10/30/04
	FEOC	**5/1/04**	**5/1/05**
	GN	**5/1/04**	**5/1/05**
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SpaceSta	5/31/02	5/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Gurnee	TS	5/1/04	9/25/04
Hague	ALBT	9/1/03	10/31/04
	AR	2/17/04	5/27/04
	CDS	12/3/03	5/31/04
	HB	10/10/01	10/10/04
	MOE	7/1/03	6/30/04
	OM	6/30/03	8/31/04
	Pulse	2/1/04	5/1/04
	Roar	4/30/04	4/30/05
	Solarmax	10/11/03	10/10/04
	TR	6/27/03	5/31/04
Halifax	**HPPOA**	**6/4/04**	**8/04**
	IOTS	7/11/03	6/10/04
	NASCAR	3/12/04	9/11/04
Hampton	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	OC	2/26/04	5/30/04
	SpaceSta	5/24/02	5/05
Harrisburg	Bugs	2/28/04	6/1/04
	HB	**1/1/03**	**12/31/04**
	L&C	10/19/02	5/31/04
	NASCAR	6/5/04	12/5/04
	SpaceSta	6/1/02	6/04
Hartberg	DIA	1/10/04	1/9/05
	GC	9/6/03	9/5/04
	HB	4/30/04	4/30/05
Hastings	ALBT	3/1/04	9/13/04
	Kilimanj	6/7/04	12/6/04
	L&C	12/1/03	6/30/04
	SAA	12/1/03	6/7/04
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	ALBT	4/1/04	9/30/04
	CRA	2/1/04	7/31/04
Houston MNS	Alaska	9/3/03	9/30/04
	AR	**6/11/04**	**8/31/04**
	Bugs	3/12/04	9/2/04
	CRA	6/4/04	12/31/04
	HaunCast	**5/31/04**	**10/31/04**
	Kilimanj	3/12/04	6/7/04
	OC	**1/2/04**	**5/23/04**
	SU	4/9/04	7/9/04
	Texas	1/6/04	
Houston Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Hull	TS	4/1/04	9/30/04
Huntsville	NASCAR	3/12/04	9/11/04
	SpaceSta	5/24/02	5/05
	SU	3/1/03	9/1/04
Hutchinson	NASCAR	3/12/04	9/11/04
	SpaceSta	6/1/02	6/07
	SU	9/27/02	
	TBAA	6/1/02	5/31/04
Hyderabad	Apollo13	1/13/04	1/12/05
	BP	8/15/03	8/14/04
	Everest	6/03	5/04
Indianapolis CMI	OC	6/1/04	8/30/04
Indianapolis Imx	**Bugs**	**3/29/04**	**7/4/04**
	L&C	2/7/03	12/31/04
	MOTM	1/9/04	5/9/04
	NASCAR	3/12/04	9/11/04
Irvine Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04

Theater	Film	Open	Close
	SacrPlan	4/22/04	
Jackson MS	Solarmax	10/15/03	10/14/04
	TBAA	3/4/04	8/31/04
Jakarta	SE	11/25/03	11/25/04
Jersey City	Bugs	1/31/04	1/11/05
Kansas City Sci	MOE	3/18/04	9/7/04
	Pulse	12/26/03	5/27/04
	VOTDS	1/9/04	6/17/04
Kaohsiung	JGWC	1/4/04	5/31/04
	SOSPI	1/1/04	11/30/04
	TS	6/1/04	12/1/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Katowice IT	Trex	7/5/02	9/30/04
	Whales	3/1/04	8/31/04
Killeen	GC	1/19/04	7/19/04
King of Prussia Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Kitakyushu	Cyberwor	5/1/04	3/31/05
	Skyward	4/26/04	10/31/04
KSC 1	Apollo13	9/20/02	12/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	Solarmax	7/1/03	9/30/04
Kuwait City	AJ	11/21/03	5/21/04
	SpaceSta	10/1/02	6/30/04
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Lansing JLT	HB	4/1/04	12/31/04
	HPPOA	**6/4/04**	**8/04**
	L&C	11/25/03	6/30/04
	NASCAR	3/12/04	9/11/04
	OO	11/25/03	6/15/04
Las Vegas Bre	NASCAR	3/12/04	9/11/04
Las Vegas Imx	Everest	11/17/03	5/6/04
	HaunCast	3/12/02	10/31/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/3/03	10/3/04
Lehi	SOSPI	12/1/03	5/31/04
Lelystad	SU	3/1/04	2/14/05
Leon Exp	SpaceSta	12/1/03	5/31/04
Lincolnshire Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Little Rock	NASCAR	3/12/04	9/11/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	12/1/01	10/31/04
	Trex	7/21/02	9/04
London ONT	Apollo13	2/6/04	5/5/04
	Bears	**9/16/02**	**6/30/04**
	JGWC	6/1/03	6/30/04
	LS	**12/1/03**	**5/31/05**
	RSATM	4/2/04	7/2/04
	Wolves	**8/10/00**	**6/30/04**
London SM	Bugs	10/3/03	4/30/05
	SOSPI	**3/10/03**	**9/30/04**
	Trex	7/25/03	7/24/04
	TS	1/14/04	9/30/04
Los Angeles CSC	Beavers	7/1/03	7/1/04
	Bugs	**3/23/04**	**12/15/04**
	CRA	1/30/04	8/22/04
	VOTDS	9/9/03	5/3/04
Los Angeles Loe	**Bugs**	**5/7/04**	**8/7/04**
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Los Angeles NA	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Louisville	L&C	10/4/03	6/4/04
	Pulse	3/19/04	9/30/04
Lubbock	Bugs	2/13/04	8/13/04
Lucerne	Alaska	2/2/02	6/30/04
	ALBT	2/6/04	8/6/04
	HB	9/6/03	12/31/04
	India	**5/7/04**	**10/31/04**
	LS	5/1/03	5/6/04

Theater	Film	Open	Close
Madrid	AlienAdv	4/2/03	12/31/04
	E3D	10/26/00	12/31/04
	HaunCast	6/12/02	6/30/04
	HB	11/6/02	12/31/04
	L5	6/25/03	6/24/04
	M3D	6/1/04	6/30/05
	MOE	5/1/03	12/31/04
	Pulse	**6/5/04**	**10/31/04**
	SpaceSta	11/6/02	12/5/04
Malta	Apollo13	5/1/04	8/1/04
	Dolphins	5/1/04	4/30/05
	E3D	3/1/02	7/04
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	SOSPI	4/1/04	3/31/05
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	9/1/02	8/31/04
	HPPOA	**6/4/04**	**8/04**
	MOE	7/1/02	6/04
Melbourne WBS	**AR**	**10/23/03**	**9/30/04**
	Bugs	4/11/03	4/11/05
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	**10/7/02**	**12/31/04**
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	Solarmax	3/18/04	3/18/05
Memphis Pink	ALBT	3/6/04	11/12/04
	JGWC	11/15/03	6/25/04
	NASCAR	**6/26/04**	**12/25/04**
Menlyn ISA	CTPA	1/30/04	1/29/05
Mexico City Pap	E3D	2/1/04	9/30/04
	SU	2/1/04	10/1/04
Milwaukee	MOE	3/28/04	8/8/04
	Whales	12/19/03	6/30/04
Mississauga FP	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Mobile	**India**	**6/1/03**	**6/30/04**
	NASCAR	3/12/04	9/11/04
	SAA	1/9/04	6/30/04
	Trex	5/5/03	5/4/04
Montreal FP	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Montreal VP	Bugs	10/9/03	10/10/04
Moscow	HaunCast	1/1/04	11/30/04
	HPPOA	**6/4/04**	**8/04**
	OW3D	9/19/03	9/18/04
	RSATM	5/15/04	9/15/04
	Trex	9/19/03	9/18/04
Mumbai	Apollo13	10/1/03	9/30/04
	Dolphins	**5/1/04**	**2/28/05**
Munich	ATSOT	1/10/02	5/31/04
	Bugs	11/1/03	1/1/05
	E3D	1/15/01	12/31/04
	HaunCast	9/4/03	8/31/04
	HB	4/18/02	12/31/04
	JGWC	7/1/03	7/1/04
	OW3D	4/1/04	6/30/04
	TS	**5/13/04**	**5/12/05**
Myrtle Beach	LW	5/1/02	5/1/04
	NASCAR	3/12/04	9/11/04
	TS	5/14/03	5/13/04
Nanchang	GC	3/1/04	2/28/05
Nashville Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Natick JF	ATSOT	8/22/03	5/31/04
	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	7/1/02	6/30/04
	HB	**11/15/02**	**5/31/05**
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SOSPI	**1/30/03**	**5/31/04**
New Orleans	Bugs	3/12/03	3/12/05
	HaunCast	1/9/04	11/30/04
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04

Theater	Film	Open	Close
	OW3D	1/1/04	12/31/04
New Rochelle Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
New York AMNH	Bugs	4/24/04	12/24/04
	VOTDS	11/11/03	7/11/04
New York Loe	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Niagara	Niagara	7/1/86	
Norwalk	Dolphins	6/18/04	10/7/04
	LS	6/18/04	10/7/04
	OO	4/2/04	6/17/04
	T90	11/20/98	12/05
	VOTDS	2/13/04	6/17/04
Nuremberg	**Africa**	**12/15/01**	**12/31/04**
	Alaska	1/1/04	6/30/04
	ATSOT	12/22/01	12/31/04
	Bugs	11/1/03	11/1/04
	Extreme	12/22/01	12/31/04
	HaunCast	5/28/03	8/31/04
	HB	7/4/02	6/30/04
	Kilimanj	4/1/04	9/30/04
Oakland	**HB**	**8/30/02**	**12/31/04**
	L&C	6/1/03	5/31/04
	MOE	1/1/02	6/04
Oklahoma City	**Bugs**	**3/5/04**	**8/5/04**
	L&C	10/15/03	5/28/04
Omaha	**Bugs**	**5/1/04**	**3/31/05**
	JIAC	3/1/04	8/1/04
Ontario Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Orlando SC	JGWC	2/14/04	8/13/04
	MOF	9/18/03	5/28/04
Osaka Sun	E3D	1/1/04	7/31/04
	Trex	3/25/04	6/30/04
Oulu	Everest	4/26/04	4/30/05
Palma de Mallorca	HB	1/1/04	6/30/04
	MOE	5/8/03	12/31/04
Paris Geo	AR	4/11/03	10/9/04
	India	**10/22/03**	**10/6/04**
	SAA	10/23/02	6/30/04
	Solarmax	3/29/04	10/1/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	GC	2/1/04	2/1/05
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
Pensacola	MOF	11/8/96	
	SU	3/26/04	9/30/04
Philadelphia	Bugs	1/2/04	7/1/04
	Kilimanj	1/23/04	5/9/04
	MOE	4/1/04	8/1/04
	SpaceSta	6/1/02	5/04
Phoenix	**Bugs**	**5/29/04**	**6/1/05**
	Kilimanj	2/1/04	9/5/04
	Pulse	7/1/03	5/31/04
Pitea	ALBT	2/1/04	1/31/05
	Dolphins	5/15/03	5/04
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	**HPPOA**	**6/4/04**	**8/04**
	JGWC	10/17/03	6/30/04
	L&C	6/20/03	6/04
	NASCAR	**3/12/04**	**9/30/04**
Poitiers Imax	AR	2/15/04	10/15/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Portland	MOE	11/2/01	6/04
	Pulse	6/21/03	6/7/04
	TS	3/10/04	9/10/04
Prague IT	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	HPPOA	**6/10/04**	**8/04**
	SpaceSta	3/18/04	3/17/05
Providence Imx	**Kilimanj**	**5/25/04**	**8/25/04**
	L&C	1/1/04	7/4/04

Theater	Film	Open	Close
	NASCAR	3/12/04	9/11/04
	OC	4/1/04	8/20/04
	OW3D	6/1/04	11/30/04
Puebla	AJ	4/2/04	10/2/04
	Alaska	**4/30/04**	**7/30/04**
Quebec	**Bugs**	**5/16/03**	**6/17/04**
	M3D	1/30/04	12/31/04
	NASCAR	3/12/04	10/15/04
Raleigh Exp	CTPA	4/1/04	9/1/04
	India	2/27/04	10/28/04
	L&C	10/3/03	5/27/04
Regina	Horses	6/1/04	12/1/04
	Pulse	4/4/04	9/4/04
	SpaceSta	1/1/04	12/31/04
Reno Fleisch	**LW**	**5/9/04**	**1/9/05**
Richmond SMV	**HB**	**9/20/03**	**8/31/04**
	L&C	4/5/03	6/30/04
	LW	4/15/02	6/30/04
	NASCAR	**4/2/04**	**9/17/04**
	Pulse	**1/10/04**	**6/17/04**
	SpaceSta	**3/13/04**	**8/26/04**
Roanoke	L&C	10/1/03	5/31/04
	MOE	3/5/04	6/4/04
	UGs	11/03	11/04
Rochester Cmk	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Rochester MSC	L&C	7/1/03	7/31/04
	OO	**5/1/04**	**6/30/04**
	Pulse	4/1/04	8/31/04
Sacramento Imx	GC	3/1/03	6/30/04
	HB	1/16/04	5/21/04
	L&C	2/2/04	8/1/04
	NASCAR	3/12/04	9/11/04
Sagamihara	**JGWC**	**4/1/04**	**3/31/05**
Saint Augustine	CRA	1/10/04	6/30/04
	NASCAR	3/12/04	9/11/04
	Pulse	2/15/04	7/15/04
Saint Félicien	**Bears**	**7/1/03**	**5/31/04**
Saint Louis SC	HB	2/20/04	6/30/04
	HPPOA	**6/4/04**	**8/04**
	L&C	9/26/03	5/31/04
Saint Paul	L&C	10/7/03	9/7/04
Salt Lake City CP	Bugs	7/24/03	7/24/04
	CV	4/10/04	8/10/04
San Antonio 2D	Alamo		
	Alaska	**5/21/04**	**6/17/04**
	AR	**5/22/04**	**12/31/04**
	HPPOA	**6/4/04**	**8/04**
	Kilimanj	1/23/04	5/30/04
	Texas	**4/16/04**	
San Antonio 3D	**Bugs**	**1/9/04**	**12/1/04**
	HaunCast	8/15/03	6/30/04
	NASCAR	3/12/04	9/11/04
	OW3D	10/15/03	10/14/04
San Diego NHM	OO	3/31/01	12/30/04
	Wildfire	**1/04**	**7/04**
San Diego RHF	**AR**	**1/17/04**	**9/4/04**
	Bugs	**8/8/03**	**6/20/04**
	CRA	2/14/03	6/04
	FON	5/28/04	
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	TS	2/13/04	5/13/04
	Whales	7/1/03	6/30/04
San Francisco Loe	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
San Jose	Bugs	10/1/03	8/1/04
	L&C	10/1/03	10/31/05
	NASCAR	3/12/04	9/11/04
	TS	6/27/03	6/9/04
San Simeon	HCBTD	8/17/96	
Seattle Dome	OO	11/15/03	9/30/04
Seattle PSC 1	CRA	3/10/04	9/10/04
	L&C	9/2/02	6/30/04
Seattle PSC 2	Bugs	12/27/03	12/1/04
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
	SpaceSta	5/17/02	5/04
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	AEK	12/15/03	7/15/04
Shakopee	**TS**	**5/1/04**	**9/30/04**
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai Dome	**OO**	**5/1/04**	**4/30/05**
Shanghai PC	Apollo13	2/20/04	
Shreveport	Bugs	3/13/04	11/13/04
	Pulse	11/13/03	5/13/04
Singapore DC	OnGuard	2/13/99	
Singapore GV	Apollo13	1/1/04	7/31/04
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
Singapore SC	GC	2/5/04	7/5/04
	TS	3/15/04	9/15/04
	Whales	2/5/04	7/5/04
Sinsheim	E3D	5/16/03	12/31/04
	Galapago	3/10/01	12/31/04
	SpaceSta	5/9/02	5/8/04
Sioux Falls	**Africa**	**5/28/04**	**6/4/04**
	Everest	**6/5/04**	**10/1/04**
	HB	1/31/04	5/28/04
	L&C	1/31/04	10/1/04
	MOE	12/1/03	1/31/05
Speyer Dome	HB	6/6/02	12/31/04
Speyer Imax	ALBT	9/18/03	5/18/04
	MOE	2/1/01	6/04
	TS	**5/6/04**	**5/15/05**
Spokane	AR	4/2/04	9/1/04
	HB	3/15/04	6/30/04
	HPPOA	**6/11/04**	**8/04**
	L&C	3/15/03	10/31/04
Stockholm	ALBT	9/20/02	9/30/04
	Bugs	9/1/03	9/1/04
	E3Dcc	**3/1/04**	**12/31/04**
	HB	11/30/01	12/31/04
	Pulse	12/1/03	11/1/04
Sudbury	**Bears**	**5/01**	
	CTPA	5/5/03	6/30/04
	HB	**5/1/04**	**6/30/05**
	SpaceSta	9/22/03	9/21/04
	TS	2/1/04	8/31/04
Sydney WBS	Bugs	4/11/03	4/11/05
	CRA	2/15/04	7/5/04
	HaunCast	9/20/01	8/04
	HB	**7/22/02**	**12/31/04**
	M3D	11/20/03	11/30/04
	MOE	10/1/02	
	Solarmax	3/18/04	3/17/05
Syracuse	IOTS	1/31/04	6/30/04
	SAA	7/5/03	11/30/04
	VOTDS	11/22/03	5/22/04
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
Taipei AM	M3D	6/25/04	6/25/05
	Solarmax	3/1/01	6/30/04
	SupeSpee	1/15/04	1/14/05
	Wolves	7/19/03	7/18/04
Taipei MCRC	Beavers	7/1/03	12/31/04
	India	**7/1/02**	
	VOTDS	1/1/04	12/31/04
Tallahassee	AEK	1/1/04	6/30/04
	BP	8/15/03	5/31/04
	MOE	9/6/03	12/31/04
	NASCAR	3/12/04	9/11/04
Tampa MOSI	AR	5/24/04	9/9/04
Tampa Reg	**Bugs**	**8/8/03**	**5/21/04**
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Taranto	Cyberwor	7/24/03	7/23/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	HaunCast	9/24/03	8/31/04
	NASCAR	3/12/04	9/11/04
	OC	2/1/04	5/15/04
	OW3D	1/14/04	12/31/04
Tijuana	**AJ**	**10/4/03**	**6/30/04**
	CRA	**6/15/04**	**5/31/05**
	CV	10/25/03	8/1/04
	FEOC	10/25/03	
	OMATS	10/25/03	7/1/04
	OO	10/18/01	12/30/04
	Pulse	3/15/04	8/15/04
Tokorozawa	Skydance	12/15/03	7/30/04
Tokyo Mer	**HPPOA**	**6/26/04**	**9/04**
Toronto FP	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Toronto OP	India	5/1/03	12/31/04
	T40	10/11/03	12/31/04
Toronto OSC	CRA	10/17/03	3/31/05
	FON	**6/4/04**	
	HB	10/12/01	6/30/04
	SAA	1/17/03	7/16/04
Townsville	Extreme	11/00	6/04
	IOTS	7/19/02	7/18/04
Tsuruga	AEK	4/1/04	6/30/04
	OW3D	4/1/04	6/30/04
Tulsa Cmk	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SacrPlan	4/22/04	
Valencia Reg	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Valencia Spn	GC	4/16/04	4/15/05
	Pulse	7/1/03	7/1/04
	Trex	9/15/03	9/12/04
Vancouver Imx	**Alaska**	**5/1/04**	**8/31/04**
	M3D	5/24/04	9/30/04
	NASCAR	3/12/04	9/11/04
	OO	2/9/04	7/10/04
	OW3D	6/1/04	11/30/04
Vancouver SW	CRA	3/16/04	9/04
	India	5/7/04	11/1/04
	JGWC	11/7/03	5/6/04
	YBS	12/25/03	5/6/04
Vantaa	Bears	9/1/03	11/3/04
Victoria	**Bugs**	**11/14/03**	**5/6/04**
	HB	3/8/04	10/31/04
	SU	**10/1/03**	**5/27/04**
Vienna LFC	ATSOT	10/3/03	10/31/04
	Bugs	3/23/04	9/1/04
	HaunCast	3/26/04	2/26/05
	HB	**6/7/02**	**3/31/05**
	HPPOA	**6/4/04**	**8/04**
	India	**10/1/03**	**7/1/04**
	Trex	6/26/03	6/26/04
Villahermosa	**OO**	**10/4/03**	**5/15/04**
Virginia Beach	NASCAR	3/12/04	9/11/04
Warsaw IT	AlienAdv	3/19/04	3/31/05
	Bugs	3/5/04	
	E3D	4/16/04	4/30/05
	HaunCast	**6/1/04**	**5/31/05**
	HPPOA	**6/4/04**	**8/04**
	MOE	12/1/03	6/10/04
	SpaceSta	9/1/02	9/30/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
West Nyack Imx	**HPPOA**	**6/4/04**	**8/04**
	M3D	4/3/04	4/30/05
	NASCAR	3/12/04	9/11/04
	Pulse	4/4/04	6/4/04
Winnipeg Imx	**India**	**5/7/04**	
Woodbridge FP	**HPPOA**	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	AJ	3/12/04	6/17/04
	HPPOA	**6/4/04**	**8/04**
	NASCAR	3/12/04	9/11/04
Wuerzburg	AlienAdv	8/9/02	8/31/04
	HaunCast	12/1/01	8/31/04
	UGs	7/1/02	12/04
Xalapa	SI	2/20/04	7/20/04
Yellowstone	Alaska	4/30/04	7/15/04
	Bears	6/1/02	
	L&C	6/15/02	10/15/04
	Wolves	**6/1/01**	
	Yell	4/1/03	12/31/05
Zion	GN	3/04	6/04
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GN	Great North	2000		BFI
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
Horses	Horses: The Story of Equus	2002		IMAX
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		AC
Skyward	Skyward	1985		IMAX
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
VOSAS	Voyagers of Sky and Sea	2004	MC	unk
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

May-June 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
78	NASCAR	12	Trex	5	RSATM	2	Horses	1	OMATS
55	HPPOA	10	AlienAdv	5	SOSPl	2	ITD	1	OnGuard
51	Bugs	10	SAA	4	AEK	2	L5	1	OrigLife
41	SpaceSta	9	Kilimanj	4	CTPA	2	LOTF	1	Ozarks
38	HB	9	M3D	4	LS	2	MOF	1	Sedona
29	L&C	8	Alaska	3	BP	2	Roar	1	SI
25	Pulse	8	Apollo13	3	CDS	2	SE	1	Skydance
24	HaunCast	8	Cyberwor	3	FON	2	SupeSpee	1	Skyward
24	MOE	8	Dolphins	3	Galapago	2	TR	1	SOA
19	OW3D	8	GC	3	IOTS	2	WOC	1	T40
17	CRA	8	VOTDS	3	JIAC	1	AIWC	1	T90
17	SacrPlan	7	AJ	3	MOTM	1	Alamo	1	TF
16	AR	7	Everest	3	TBAA	1	Amazon	1	VOSAS
14	ALBT	7	OC	3	Texas	1	Antarc	1	WAMnv
14	SU	6	Whales	3	UGs	1	Discov	1	Wildfire
13	E3D	5	Africa	3	Wolves	1	EMSH	1	YBS
13	OO	5	ATSOT	2	AllAcces	1	FOK	1	Yell
13	Solarmax	5	Bears	2	Beavers	1	HCBTD	1	ZC
13	TS	5	CV	2	DIA	1	LOLL		
12	India	5	Extreme	2	FEOC	1	Niagara		
12	JGWC	5	LW	2	GN	1	OM		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd.
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Academy of Canadian Cinema & Television
172 King Street East
Toronto, ON M5A 1J3 CANADA
Tel: 416-366-2227
Fax: 416-366-8454
www.academy.ca

aGepro Cinéma **AC**
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17
www.ageprocinema.com

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Brenden Theatres Las Vegas 14 Palms Casino
4321 W. Flamingo Rd.
Las Vegas, NV 89103 USA
Tel: 702-507-1525
www.brendentheatres.com/imax%20las%20vegas/

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

California Science Center
700 State Drive
Los Angeles, CA 90037-1210 USA
Tel: 213-744-7400
Fax: 213-744-2034
www.casciencectr.org

Cape Town IMAX Cinema
P.O. Box 50070
Victoria and Alfred Waterfront
Cape Town, 8002 SOUTH AFRICA
Tel: +27-21-419-7365
Fax: +27-21-419-7791
www.imax.co.za

Cine Lucas Productions
23405 Blamoral Lane
West Hills, CA 91307 USA
Tel: 818-716-9502
Fax: 818-716-9502

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cinevest, Inc.
17333 Rancho Street
Encino, CA 91316 USA
Tel: 818-784-6220
www.cinevest.com

Crest National
1000 N. Highland
Hollywood, CA 91307 USA
Tel: 213-466-0624
Fax: 213-461-8901
www.crestnational.com/

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-370-6357
Fax: 303-370-6044
www.dmnh.org

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158

Epic Entertainment
24 Shaulson Street
Jerusalem, 95400 ISRAEL
Tel: +972-2653-6915
Fax: +972-2653-6908

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

FotoKem Industries, Inc.
2800 W. Olive Ave
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Francis Thompson, Inc.
310 E. 51st Street
New York, NY 10022-7834 USA
Tel: 212-759-5294

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goldstein Company
1644 Courtney Ave
Los Angeles, CA 90046 USA
Tel: 310-659-9511
Fax: 310-659-8779

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Theatre at The Bridge
6081 Center Drive, Ste 201
Los Angeles, CA 90045 USA
Tel: 310-568-2424
Fax: 310-568-0570
www.thebridgecinema.com/imax/imax.asp

Indiana State Museum
650 W. Washington St.
Indianapolis, IN 46204 USA
Tel: 317-232-1637
www.IN.gov/ism

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

Jack Loeks Theatres, Inc.
2121 Celebration Drive NE
Grand Rapids, MI 49525 USA
Tel: 616-447-4200
Fax: 616-532-3660
www.bigscreenmovies.com

Jordan's Furniture
1 Underprice Way
Natick, MA 01760 USA
Tel: 508-424-0088
Fax: 508-626-0457
www.jordansimax.com/

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

Knight-Williams Research Communications
180 Menard Circle
Sacramento, CA 95835 USA
Tel: 916-419-1472
Fax: 916-419-0620
www.knightwilliams.com

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com/

Loews IMAX Theatre
100 Universal Plaza, CityWalk
Universal City, CA 91608 USA
Tel: 818-760-8100
www.enjoytheshow.com/theatres/index.cfm

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Maryland Science Center
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Baltimore, MD 21230-3812 USA
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Fax: 410-545-5974
www.mdsci.org/

McGillen Entertainment
PO Box 1341
Pebble Beach, CA 93953 USA
Tel: 831-625-5479
Fax: 831-624-2507

MegaSystems, Inc. **MEGA**
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
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www.neaq.org

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www.pacsci.org/default.html

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Fax: +33 1 4204 6645

Productions Pascal Blais, Inc. **PPB**
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S.C. Johnson
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www.scjohnsonwax.com/

Science Museum of Minnesota **SMM**
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Saint Paul, MN 55102 USA
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Los Angeles, CA 90035 USA
Tel: 310-369-1969
www.foxmovies.com

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Tel: 212-258-6000
www.viacom.com

Walden Media **WM**
9916 Santa Monica Blvd.
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Fax: 310-887-1063
www.walden.com

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Tel: 818-560-2039

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
www2.warnerbros.com

WGBH Giant Screen Films **WGBH**
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Chicago, IL 60614 USA
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Fax: 312-255-1372

White Mountain Films
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New York, NY 10021 USA
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Fax: 212-794-2993

White Oak Associates, Inc.
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www.whiteoakassoc.com

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POSITIONS OPEN

Projection Manager, IMAX Theater

Reporting to the Theater Director at the **Indiana State Museum**, White River State Park, Indianapolis, IN, the Projection Manager will be responsible for the management and operation of the Theater's state-of-the-art IMAX® Motion Picture 3D GT Projection System and Sonics Sound System. This will include the operation, care and maintenance of the IMAX projection equipment and non-IMAX audio/visual equipment for all screenings and facility rentals in the Theater. The Projection Manager will be responsible for day-to-day management of projection staff, including hiring, training, scheduling and evaluation; maintaining the high quality of film presentations; assembling film prints; shipping, receiving and storage of film prints and soundtracks; developing and implementing timing and cueing of shows with hosting staff; assisting IMAX service personnel with preventative maintenance; maintaining the inventory of spare parts; and other projects, as required.

As a member of the Theater Management team, the Projection Manager will support the business objectives of the theater and participate in the planning, budgeting and administrative functions that relate to technical operations of the theater.

The ideal candidate should have a technical trade school diploma in electronics or equivalent with a minimum of three years IMAX projection working experience. Candidates should be conversant with electronic concepts, testing and repair procedures, tools and equipment. Requirements also include proficiency in computer software (MS Office, Internet) and hardware connectivity with strong written and verbal communication skills. Preference will be given to candidates with strong managerial ability demonstrated by previous supervisory experience. Experience in purchasing, shipping and inventory management is an asset.

Interested parties should submit a current resume via mail, fax or e-mail (no telephone calls, please) to:

Theater Director
IMAX Theater, Indiana State Museum
650 W. Washington St.
Indianapolis, IN 46204
Fax: (317) 233-2438
Email: dbrown@imax.com

We thank all applicants, but advise that only those under consideration will be contacted.

Projection Manager, IMAX Theater

Reporting to the Theater Director, at the **Esquire IMAX Theater**, Sacramento, CA, the Projection Manager will be responsible for the management and operation of the Theater's state-of-the-art IMAX® Motion Picture 3D GT Projection System and DTAC Sound System. This will include the operation, care and maintenance of the IMAX projection equipment and non-IMAX audio/visual equipment for all screenings and facility rentals in the Theater. The Projection Manager will be responsible for day-to-day management of projection staff, including hiring, training, scheduling and evaluation; maintaining the high quality of film presentations; assembling film prints; shipping, receiving and storage of film prints and soundtracks; developing and implementing timing and cueing of shows with hosting staff; assisting IMAX service personnel with preventative maintenance; maintaining the inventory of spare parts; and other projects, as required.

As a member of the Theater Management team, the Projection Manager will support the business objectives of the Theater and participate in the planning, budgeting and administrative functions that relate to technical operations of the Theater.

The ideal candidate should have a technical trade school diploma in electronics or equivalent with a minimum of three years IMAX projection working experience. Candidates should be conversant with electronic concepts, testing and repair procedures, tools and equipment. Requirements also include proficiency in computer software (MS Office, Internet) and hardware connectivity with strong written and verbal communication skills. Preference will be given to candidates with strong managerial ability demonstrated by previous supervisory experience. Experience in purchasing, shipping and inventory management is an asset.

Interested parties should submit a current resume via mail, fax or e-mail (no telephone calls, please) to:

Theater Director
Esquire IMAX Theater
1211 K Street
Sacramento, CA 95814
Fax: (916) 446-2377
Email: dlink@imax.com

We thank all applicants, but advise that only those under consideration will be contacted.

Theater Manager

IWERKS Theater Manager wanted in Albany, Georgia. For more information, call 877-GOFLINT. Fax resumes to (229) 639-2707 or mail to Flint Riverquarium, PO Box 134, Albany, GA 31702 or lhodge@flintriverquarium.com .

POSITIONS SOUGHT

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 12 years of combined experience.

Canadian resident, willing to re-locate.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca

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SHORTS

Harry Potter to open June 4

The IMAX DMR edition of ***Harry Potter and the Prisoner of Azkaban***, the third film in the popular franchise (and the first available to LF theaters), will open in 52 theaters on June 4, and at least nine more in the following two months.

As was the case with most previous DMR films, virtually every multiplex IMAX theater in North America will show the film, the only exception (as of press time) being the **Brenden IMAX Theatre** in Las Vegas. Eight standalone commercial theaters will have it on opening day, including two of **Imax Corporation**'s owned-and-operated screens, as will nine North American institutional theaters.

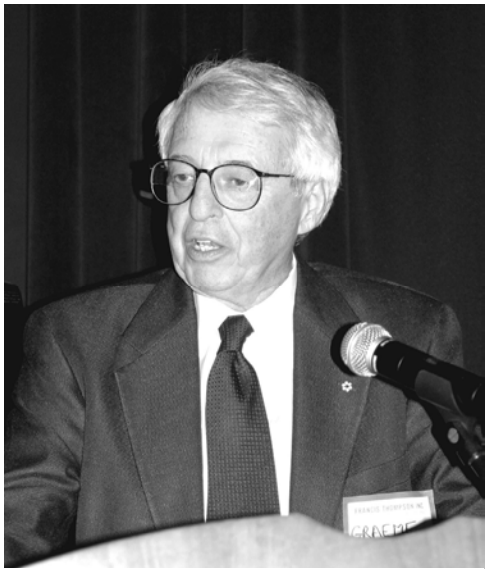
Ten international bookings have been announced, four of which start on June 4.

The 11 institutional theaters represent 18% of all *Harry Potter* bookings, almost precisely the same percentage as booked the IMAX versions of the two *Maxtrix* films. Museums and science centers accounted for a substantially larger portion — about 30% — of the other two DMR films offered to date: ***Apollo 13*** and ***Star Wars, Episode II: Attack of the Clones***.

More bookings will probably be added, once "clearance" issues have been resolved. "Clearance" is the decades-old extra-contractual arrangement between 35mm distributors and exhibitors that generally precludes a film from appearing simultaneously in rival theaters less than five miles apart. Institutional and standalone theaters have learned, sometimes to their consternation, that a nearby commercial exhibitor may effectively have veto power over their ability to book a DMR film. This has been the case with most of the Imax O&Os and several institutional theaters, whose DMR openings have been delayed by a month or more. Some of these theaters have privately expressed anger at not being fully informed about the clearance situation before spending significant sums to upgrade their projection equipment to handle two-hour films.

In some cases, though, LF theaters have managed to persuade the exhibitor (or apply local political pressure) to let them open day-and-date, arguing that the single IMAX screen poses no significant threat compared to the chain's multiple screens.

Harry Potter is expected to be extremely popular, but less is expected of the next DMR release, ***Catwoman***, starring **Halle Berry**, which opens on July 23, day-and-date with the 35mm premiere.



Graeme Ferguson spoke at Thompson memorial.

Thompson tribute held in N.Y., N.Y.

About 150 friends, relatives, colleagues, and admirers of **Francis Thompson** met on May 17 in New York City to remember the pioneering filmmaker who died in December (*see LF Examiner, January 2004*). The memorial included personal recollections, video interviews of Thompson made in 1999, and a restored print of his seminal film, *N.Y., N.Y.*

The evening, organized by **Bayley Silleck** and **Dennis Earl Moore** (both of whom directed LF films produced by Thompson), featured **Imax Corporation** founder **Graeme Ferguson**, who recounted being "blown away" by Thompson's Oscar®-winning three-screen film ***To Be Alive!*** at the 1964–65 New York World's Fair. He said the film made him realize what an artist could do with multi-screen film and inspired him to make his own multi-screen films.

Byron McKinney, executive producer of ***To Fly!***, was also impressed by *To Be Alive!*, and after leaving the J. Walter Thompson (no relation) ad agency, joined **Francis Thompson, Inc.** There he helped bring together the players who would make *To Fly!*: **Conoco**, the **National Air and Space Museum**, and **MacGillivray Freeman Films**.

Alex Albanese announced that **SC Johnson**, which sponsored *To Be Alive!* and three 15/70 films produced by Thompson, has funded a full digital restoration of *To Be Alive!* When complete, the film will be shown in the Golden Rondelle Theater at the company's headquarters in Racine, WI, on a 2K digital projector with an anamorphic lens.

Falling in Love Again wins prize

Falling in Love Again, an animated 3D LF short directed by **Munro Ferguson**, has won a Genie award, the Canadian equivalent of the Oscar. The film, produced by **Marcy Page** of the **National Film Board of Canada**, won the award for Best Animated Short from the **Academy of Canadian Cinema and Television** at a May 1 ceremony in Toronto.

The three-minute film was made using **Imax Corporation**'s SANDDE animation system, developed by **Roman Kroitor**. It was screened at two conferences in 2003, the **Large Format Cinema Association** and the **Giant Screen Theater Association**, and is distributed by the National Film Board.

Russian 3D camera available

Russian filmmaker **Alexander Melkumov** of Moscow's **StereoKino** is proposing to simplify and reduce the costs of 3D LF filmmaking with a combination of a Russian-made 3D camera and a digital conversion process, such as IMAX DMR™. The Stereo-70 camera captures stereo pairs side by side on a 5/70 frame, each eye having an area of 17x24mm, about the size of a standard 35mm frame. This matches the aspect ratio of 15/70, and with appropriate digital up-resing (by DMR, for example) would provide higher quality results than shooting on digital video. The Stereo-70 camera is considera-

*(see **SHORTS** on page 17)*